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Metropolitan Shows French Gothic Tapestries

*Loan Exhibition of Sixteen Great
Examples of XVth and XVIth
Century Weaving Includes
Famous Unicorn Series*

The exhibition of French Gothic tapestries which opens today at the Metropolitan Museum of Art brings before the public the finest French early XVth and XVIth century weaves in this country, and includes the magnificent Hunt of the Unicorn series, characterized by Joseph Breck in his introduction as among the finest achievements of the Gothic tapestry looms. Among those whose co-operation has rendered the exhibition possible are George and Florence Blumenthal, Mr. and Mrs. Arthur Lehman, the Hon. Andrew W. Mellon, George D. Pratt, Harold Irving Pratt, Felix M. Warburg, and several friends who prefer to remain anonymous, among them the lender of the Unicorn series.

Mr. Joseph Breck, in his introduction to the catalogue, comments as follows upon the six gorgeous hangings forming the series of The Hunt of the Unicorn, once the adornment of the Chateau de Verteuil, the ancestral seat of the family of La Rochefoucauld.

"The cartoons of four of the six tapestries in this series are presumably the work of a Tournai designer. The animation of the scenes, the vigorous drawing of the strongly individualized figures, the complexity of the compositions bespeak Flemish influence. At the same time there is evident a clarity of design and a love of flowery mead and wooded landscape that is thoroughly French. These four tapestries combine the best of both traditions. The other two that complete the set are more purely French in style."

Further interesting information concerning the subject matter and weaving of the series is given in the detailed descriptions of the catalogue proper:

"The subjects of these tapestries is not, as might appear at first sight, merely the hunt and capture of a fabulous animal. The chase is an allegory of the Incarnation of Our Lord, who is figured in the tapestries by the unicorn, symbol of purity. It is related in the old bestiaries that this animal could be captured only by a virgin. Attracted to her by his love of chastity, the unicorn would rest his head on her lap, thus permitting the hunters to approach and capture him."

"In the first tapestry of the series, the hunters are seen setting forth in search of the unicorn. The designer has here been less moved by the religious significance of his theme than by the opportunity it afforded for the representation of the picturesque incidents of a hunting party, and for the two hunters he has substituted a gay company of sportsmen. In the second the hunters surround the unicorn, who, kneeling dips his horn in a stream flowing from a fountain, in accordance with the medieval belief that the horn of the unicorn possessed the virtue of detecting poison. The animals in the foreground of the tapestry, save the snarling cur symbolizing the devil, exemplify various qualities of Christ: the lion, His strength; the panther, His sweet savour, the stag and the weasel, destroyer of snakes, His power over evil. In the third and fourth pieces of the set, the unicorn is attacked and defends himself. In the fifth he is wounded or killed, and the body, thrown over the back of a horse, is brought to the chateau (the Virgin Mary) who has come with her husband from the castle on the outskirts of the woods to greet the returning hunters. The last tapestry, repre-

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PORTRAIT OF BETTY WERTHEIMER (MRS. ARTHUR RICKETTS)

By JOHN S. SARGENT

This portrait, purchased by the Milch Galleries from the sitter, has been sold to a prominent collector in New York

MINNEAPOLIS GIVEN OVER 5000 PRINTS

MINNEAPOLIS.—A collection of prints said to be worth \$700,000 has been presented to the Minneapolis Institute of Arts by Herschel V. Jones, it was announced recently. It is composed of 5,994 separate items, representing with remarkable completeness the entire history of the graphic arts.

This gift not only constitutes the largest single donation of works of art ever made to the Institute, Director Russell A. Plimpton declared, but, it is probably the greatest ever made in this field to any American Museum.

The collection, which will be officially known as "The Herschel V. Jones Gift of Prints," includes the work of 583 artists, some of whom are represented by almost their entire known work. There are 143 engravings and woodcuts by Dürer, 108 etchings by Whistler, 38 by Meryon, 242 by Seymour Haden, 75 prints by Turner, 21 by Millet, 242 by Jacques, 136 engravings by Nateuil and 141 and 118 each by Lepere and Legros. Among the earlier masters, by whom comparatively few plates were originally

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Huldschinsky Sale Brings Over Five Million Marks

BERLIN.—Berlin experienced the thrill of a momentous event when the Huldschinsky collection was sold at Cassirers Victoria and Bellevue Streets, bringing a grand total of over five million marks. The day before the sale the atmosphere was charged with nervous tension. Crowds thronged the exhibition, rows of automobiles blocked the street, visitors from all over the world poured in, seats were ordered by wire—all these accessory phenomena signaling an important occurrence in the world of art and society. And indeed, it was the first auction of international standing to be held in Berlin since the war, and its spectacular result gives new lustre to her reputation as an international art centre. Great credit should be given to the Cassirer Gallery for its care in the conduct of the sale, in the cataloging and exhibition of the paintings and works of art; all of which contributed largely to the success of the disposal. The rooms of the gallery proved

(Continued on page 2)

COLONIAL FURNITURE GIVEN DETROIT

DETROIT.—During the past month several important gifts have been made to the Colonial wing of the museum, comprising noteworthy examples of XVIIth and XVIIIth century furniture made in this country. From Mr. and Mrs. Edsel B. Ford comes a very significant collection of early pine, oak and beech pieces, supplemented by later walnut and mahogany. Mr. Israel Sack, the well-known Boston antique dealer, is the donor of an unusual lowboy. Another bequest consists of an early maple bed and a Chippendale chair, presented by the writer.

Four of the pieces presented by Mr. and Mrs. Ford come from the Pilgrim century: a Bible box, a Brewster chair, a Hadley chest and a Flemish day bed. The Bible box, originally intended to hold the family Bible, a very valuable possession in the XVIIth century, is of pine and oak. The carving of the front is unusual in that so much of the wood is cut away that it may be termed raised. As is frequently the case, the owner's initials are carved on the front. A

(Continued on page 4)

Final Portion Of Holford Sale Brings \$2,032,575

*\$1,776,000 Realized in First
Day's Sale Is Almost a Record.
Sales of Books, Furniture and
Paintings Total \$4,630,000*

The final portion of the book, furniture and art collections of the late Sir George Lindsay Holford was sold at auction at Christie's on May 17th and 18th. Important pictures by old masters of the Dutch, Flemish, French, Spanish and British schools were sold for \$2,032,575. The first day's sale, in which five Rembrandts were included, brought \$1,776,000, a sum which takes precedence over the Gary sale and is second only to the Michelham sale in the amounts realized at a single session. The Gary paintings brought \$1,154,650, the American record. One session of the Michelham sale brought £431,926, approximately \$1,975,000.

Apart from private sales, of which the total is unknown but is supposed to be very high, the total of all of the sales at auction of furniture, books and art from the Holford collection is approximately \$4,630,000.

The five Rembrandts were, as was expected the great feature of the sale. The "Portrait of the Young Man with a Cleft Chin," dated as about 1658, was purchased by M. Knoedler & Company for \$220,000. Frederic Muller of Amsterdam paid \$130,000 for the portrait of Martin Looten. The "Portrait of a Lady with a Handkerchief in Her Left Hand" was sold to The Easton Co., London, for \$150,000. Knoedler paid \$245,000, the highest price of the sale for the "Man Holding a Torah," signed and dated 1644. Each of the Rembrandts is a famous picture and all have been exhibited frequently in England. They were purchased by Robert Holford, M.P., father of the late Sir George, in the 1850's. The fifth Rembrandt is a drawing, a portrait of Maurits Huygens, signed and dated 1634. It was purchased by Knoedler for 10,000 guineas.

Complete returns of the sale are not yet at hand, but apart from the Rembrandts, the prices of about twenty of the paintings have been received. A complete report will be made later. M. Knoedler & Co. were the heaviest buyers and the firm is reported to have spent three-quarters of a million dollars at the sale.

After the Rembrandts, the highest price in the first session was paid for Van Dyck's portrait of the Abbe Scaglia, which is classed among the artist's finest works. It was painted in 1634 for the Church of the Recollets at Antwerp and sold in 1641, after the Abbe's death. At the Holford sale it was bought by Sir William Berry for 30,000 guineas. Four other Van Dycks were included. A full length portrait of La Marchesa Catarina Durazzo, a replica of the portrait in Genoa, was sold for 1,500 guineas; a portrait of Count Brandolini brought 1,250 guineas; a self-portrait brought 850 guineas; Knoedler's paid 2,900 guineas for a small panel, "St. Martin Dividing His Cloak with a Beggar."

A small panel by Petrus Christus, a portrait of a gentleman showing head and shoulders only, was sold for 14,000 guineas, the highest price ever paid for an example of Christus' art. Albert Cuy's "Dordrecht on the Maas," one of his finest works, was purchased by Thos. Agnew and Sons for 20,000 guineas. Knoedler paid 6,800 guineas for Jan Gossaert's portrait of David of Burgundy, a splendid painting once attributed to Holbein and called "L'Homme a la Chaine d'Or." The same firm paid 3,600 guineas

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HOLFORD SALE BRINGS \$2,032,575

(Continued from page 1)

for Adrian Hanneman's portrait of Prince Rupert.

A portrait of Emanuel Philibert, Duke of Savoy by Sir Antonio Moro, once attributed to Dosso Dossi, was purchased by Agnew for 3,000 guineas. A study for "The Elevation of the Cross" at Antwerp, by Rubens, was brought for the Toronto Art Gallery by Mr. Alec Martin for 5,200 guineas.

Paintings of the English and Spanish schools were included in the second day's sale and good prices, though not spectacular prevailed.

The National Gallery, London, paid \$21,460 for Francis Cote's portrait of a gentleman, said to be John Simpson, signed and dated 1765. A portrait of the Viscount Castlereagh, afterwards Second Marquess of Londonderry by Sir Thomas Lawrence was brought by Germaine Seligmann for \$21,460. A portrait of a young man reading, by John Opie, brought \$15,000. It is said to have been sold sixty years ago for \$80.

A landscape by Richard Wilson, "The River Dee," purchased in 1892 for \$1,500, was sold to Agnew for \$20,950. Murillo's portrait of El Duque di Medina Celi brought \$16,350.

The highest price in the second session was paid by The Matthiesen Gallery of Berlin for Murillo's "A Girl Lifting Her Veil," a small picture of excellent quality which has been frequently exhibited. The Gallery paid \$28,800 for the painting.

John Ringling purchased Velasquez' full-length portrait of Philip IV for \$16,860.

HULDSCHINSKY SALE BRINGS HIGH PRICES

(Continued from page 1)

too small to accommodate such a big assembly, and the sale was held at the Esplanade Hotel's marble hall, where more than a thousand persons gathered. Many were turned away, every seat being taken, and every inch of standing room occupied. It was a representative assembly of the great men in the world of art, of museum officials, dealers and collectors. The crowds of curious witnessed a spirited contest between the "chiefs," the general feeling being one of interest and animation.

The Huldshinsky collection, now scattered throughout the world, was among the finest private art accumulations in Germany. It was Dr. Friedländer who in an article in *Cicerone*, reprinted in *The Art News* of January 28th, stated with regard to this collection, "No one will again collect in this fashion." Three lucky factors contributed in its forming: the thriving pre-war economic conditions in Germany, the enthusiasm and generosity of a private individual, and the advice of so eminent a scholar as Dr. von Bode.

It is very regrettable that the unprecedented rise in prices for fine works of art made it impossible for the German museum authorities to compete successfully in the contest. The "Kaiser Friedrich" museum even suffered an actual loss. Pursuant to an arrangement between Dr. von Bode and Herr Huldshinsky, the painting by Terborch, "The Letter," was to pass into the museum's property as a legacy of the owner, in grateful recognition of the help Dr. von Bode accorded him in the forming of his collection.

and the tracing of such fine pieces as this. This promise unfortunately has been ignored by Herr Huldshinsky, and the painting included in the sale. It is very gratifying that the Cassirer gallery, in acknowledgement of this unstipulated, but legitimate claim, has agreed to compensate the museum a certain extent from the sale of the picture. This amount will be used for some other acquisition.

The prophecy that prices would be high was more than realized, many items soaring above the estimates, few falling below. The greatest interest was evidenced in the pictures which were sold the first afternoon (May 10th). The high spots in this section were: Rembrandt "Hendrickje Stöfels," M. 570,000 acquired by Mr. Stern of Paris for Duveen Brothers; Frans Hals: "Portrait of the painter Franz Post," M. 305,000, acquired by Mr. Schwesenz for Jacob Goldschmidt; Metsu: "The Sick Child," M. 200,000, bought by Mr. Mensing of Amsterdam; Nicolaes Maes: "Mother and Child," M. 60,000, and Cuyp: "Main Road," M. 63,000, bought by Colnaghi, London; Dou: "Old Woman Peeling Apples," M. 28,000, purchased by the Kaiser Friedrich museum; Meindert Hobbema: "Landscape," M. 65,000, acquired by Böhler, Munich; J. van Ruysdael: "View of Haarlem," M. 80,000, and Verspronk: "Portrait of a Lady," M. 61,000, won by the Bottenwieser gallery; Terborch: "Girl with a Letter in Her Hand," M. 70,000 (Colnaghi); and Terborch: "The Letter," M. 165,000, went to Holland. Among paintings by German masters, the small round Holbein portrait, measuring 4.4 inches in diameter, was acquired by a Berlin dealer for M. 155,000. A great deal of interest centered in Botticelli's "Annunciation," a small panel 9.6 inches in height by 14.6 inches in breadth, acquired by Mr. Böhler for M. 210,000. The large representative panel "Portrait of a Lady" by Sebastiano di Piombo, went for M. 175,000 to Spain. Buigardini's "Portrait" was sold at M. 79,000. The French section included the sensational price of M. 310,000 for two paintings by de Troy, "The Proposal" and "The Garter," which went into the possession of the I. & S. Goldschmidt gallery. The same firm acquired two sculptures by Sansovino for M. 47,000. "Madonna and Child" by Ghiberti reached M. 22,000. Giovanni da Bologna's "Birdcatcher" went for M. 38,000. The complete series of "Cries of London," M. 27,000, was acquired by I. & S. Goldschmidt; Füger: miniature painting of an actress, M. 6,100, went to the Matthieson gallery.

Italian Renaissance furniture was much sought after. A Venetian Chest of about 1525; M. 6,100; Florentine side-board, M. 16,000; the feature piece among the furniture the cassapanca was purchased by I. & S. Goldschmidt for M. 40,000. A Florentine secretary case reached M. 10,500; a Florentine cabinet M. 17,000; a Beauvais tapestry along suite, canape, and six arm chairs, rose to M. 20,000.

When after two days of thrilling bidding, the Huldshinsky collection had yielded the great total of M. 4,500,000 (an additional tax of 12%, raising this above five million), another classic art sale had been successfully terminated.

A certain mystery protects the actual purchasers, and the destination of the important lots in this sale. Though several of them were acquired by German firms, there is little doubt that their ultimate abode will be America. The potent force of foreign dealers and collectors included Messrs. Loeven-gaard, Fowles, Stern, Davies, Young,

Kleinberger, Barnes, Henry Goldmann, Meyer (Colnaghi), Lugt, Goudstikker, Mensing, Jacques Seligmann, Cambo, and many others. Museum authorities were present in great numbers: Drs. Friedländer, Waetzold, Schmidt, von Falke, Voss, of Berlin; Dr. Posse of Dresden; from Holland Dr. Hofstede de Groot, Messrs Koenigs, de Bruyn, Schmidt-Degener, W. Martin were among the visitors. German dealers included: Messrs. Böhler, Drey, Matthiesen, Bottenwieser, Goldschmidt, Haberstock, Graupe, van Diemen, Benedit, and many others.

The presence in Berlin of so many and illustrious representatives of the foreign world of art has favorably influenced the general situation in the art market. We will not be amiss in assuming that dealers here have shown their guests many interesting and valuable things which are appropriate to increase and strengthen the bonds in international art circles.—F. T.

REYNOLDS PORTRAITS IN LONDON SALE

LONDON.—Two well-known engraved portraits by Sir Joshua Reynolds, the property of Mr. C. W. F. Baker-Courtenay, of Marton House, Penrith, were sold at Messrs. Puttick and Simpson's on April 18, and both were bought by Messrs T. Agnew and Sons. The finer of the two, John Gawler (1726-1803), a solicitor of Ramridge House, Southampton, wearing a red coat and holding a quill pen, painted in 1776-7, and engraved by I. R. Smith, brought 1,250 guineas. The companion portrait of Mrs. Gawler (she died in 1802), eldest daughter of John, third Lord Bellenden, painted in 1778, fetched 760 guineas. For each of these portraits, 30 inches by 25 inches, the artist received 35 guineas; they were presented in 1845 to Miss Frances Courtenay by Mr. Henry Gawler. Sir Joshua also painted the two sons of Mr. and Mrs. Gawler in a group, which Messrs. Agnew bought at Christie's in 1887 for 2,300 guineas, and sold to Lord Burton. From other sources there were: Sir Joshua Reynolds, portrait of Lady Harland (née Susan Reynolds), wife of Sir Robert Harland, from the Dashwood collection—230 guineas (Square); and Sir Antonio Moro, portrait of a young man in his 28th year, 1562—190 guineas (Simpson). The total for the day amounted to £4,075.

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Metropolitan Shows French Gothic Tapestries

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sending the accomplishment of the Incarnation, shows the unicorn, against a background of millefleurs, chained within the hortus inclusus, the enclosed garden, which symbolizes the Blessed Virgin.

"The ciphers on the first and last tapestries of the set are slightly different from those on the other four pieces. The backgrounds also differ. Unlike the naturalistic landscapes in the other pieces of the set, which show at the top a narrow strip of sky (destroyed or replaced by canvas), the backgrounds of Nos. 4 and 9 are of the millefleurs type. Moreover, the figures in No. 4 are inferior in drawing to the others, and lack the vivacity that characterizes the rest of the set. It may consequently be assumed that two ateliers were concerned in the production of these tapestries. Nos. 4 and 9 were presumably designed and woven in Touraine. Even without the evidence of the reputed signature of Jean III le Quien, read by Dr. Phyllis Ackermann, the style of the other four suggests a Tournai origin, at least, for the cartoons. In date, both groups may be assigned to about 1500. The earliest tapestry in the exhibition

is an Annunciation of Franco-Flemish origin dating from about 1400. It is lent by Mr. H. I. Pratt. It has been shown several times in New York and is regarded as one of the finest examples of this rare period.

Two Tournai tapestries of 1460, illustrating scenes from the life of St. Peter have been lent by Andrew W. Mellon. These tapestries form part of the set picturing the life of Saint Peter, completed in 1460 for Guillaume de Hellande, Bishop of Beauvais, and presented by him to the Cathedral of Saint Peter at Beauvais. Most of the set, of which twenty-three scenes exist, is still at Beauvais; four pieces in three private collections in America. The coats of arms are those of the donor (Hellande quartering Montmorency with an escutcheon of Néele de Lozinghem), and of the Bishopric of Beauvais (gold, a red cross, cantoned with four keys of the same). The word PAIX (peace), which occurs frequently on the tapestries, is a joyful allusion to the truce concluded in 1444 during the Hundred Years' War between France and England, shortly before Bishop Guillaume's elevation to the see. Several pieces of the set are signed, according to Dr. Ackerman (cf. Introduction, p. viii), by Jean II of the le Quien family of Tournai tapestry designers.

Mr. and Mrs. Arthur Lehman have lent a French tapestry from Touraine of about 1500, a millefleurs with five youths at play. A "Hunting Scene," lent by

Andrew W. Mellon, which we illustrate here and a "Departure for the Hunt" lent by George and Florence Blumenthal are of the same date and provenance. These two are exceptionally fine examples of millefleurs with scenes of the chase. Of the same period is a "Shepherd and Shepherdesses," also from Touraine, lent by George and Florence Blumenthal. It is an admirable example of the French tapestries of the period which showed the humble occupations and lusty pleasures of the peasantry.

Two "Scenes from the Life of Lucretia" from Touraine at the beginning of the XIVth century are lent by Felix M. Warburg. In the first Lucretia is surprised by her husband, Collatinus, and Sextus Tarquinius; in the second Lucretia entertains Sextus and he attacks her virtue. A third tapestry of this set, also owned by Mr. Warburg, represents Lucretia welcoming Sextus.

The unusual red-ground borders with balanced designs of scrolling sprays of flowers and grape vines entwined with knotted ribbons indicate as the date of these tapestries the early years of the XVth century, when the Renaissance style was gradually supplanting the older tradition, a view supported by the large scale of the figures and the pictorial character of the compositions.

The last tapestry in the exhibition is a "Triumph of Time" from Touraine at the beginning of the XVIth century, lent by Mr. George D. Pratt. Another part of this tapestry, representing the triumph of Fame, is also owned by Mr. Pratt. These pieces originally formed part of a series depicting the triumph of Love, the triumph of Chastity over Love, the triumph of Death over Chastity, followed by the two just mentioned—Fame victorious over Death, and Time vanquishing Fame, and concluding with the triumph over all by Eternity in the form of the Holy Trinity. The same cartoons were used for a set of Triumphs in the Austrian State Collections, Vienna. An inscription on one of these tapestries is read by Dr. Ackerman (cf. Introduction, p. viii) as the signature of Bonaventure Thieffries, a tapestry designer of Tournai, who was apprenticed in 1505 and became a master in 1512. Tournai and Oudenarde as well as Touraine have been suggested as the place of manufacture, but the probabilities favor Touraine.

Inspired by the "Trionfi" of Petrarch, these allegories were a popular subject in the sixteenth century. The compositions, which recall the triumphal processions of ancient Rome, and the numerous personages drawn from Greek and Roman sources as well as from the Bible attest the growing taste for classical antiquity that marks the close of the Gothic period.

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MINNEAPOLIS GIVEN OVER 5,000 PRINTS

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made, are to be found 48 Van Leydens, 19 Aldegravers, 18 Van Meckenems, 14 Schongauers, 13 Burgkmairs, 11 Behams, 3 Glockentons, and 2 Mantegnas.

Most of the important print makers of all times are represented from Bochoit, Zasinger, Schongauer, Dürer, Leyden, Holbein, de'Barbari, Campagnola and Duvel to mention some of the early XVth and XVIth century masters, through the middle centuries with Rembrandt, Ostade, Callot, Claude Lorrain and Tiepolo, to the moderns with Turner, Charles Mer- yon, Whistler, Seymour Haden, Cameron and others.

Mr. Jones acquired the bulk of these prints in 1916, when he purchased the famous collection by Wm. M. Ladd of Portland, Oregon, and presented it anonymously to the Institute. The remainder has been added in eight different groups during the past nine years, although not until now has Mr. Jones been willing to let his name be known as the donor. The Ladd collection was particularly rich in works of the modern masters, and it has been Mr. Jones' endeavor in subsequent gifts to fill in gaps in the earlier masters, particularly the work of men of the XVth and XVIth centuries.

This has been accomplished admirably in two additions made in June, 1926, and one in January, 1928, which include many exceedingly rare items, some of which are known to exist only in a few scattered copies. It is said that these recent additions alone represent a value in excess of \$120,000. None of these have even been exhibited in Minneapolis.

When the Ladd collection was acquired in 1916, the price paid by the anonymous donor was announced as \$225,000. In the intervening years, the greatly augmented number of print collectors and the increasing rarity of certain examples has more than doubled the value of the collection. A famous authority on the graphic arts, formerly curator of one of the great museums in the east, has appraised the present market value of the Jones gift at between \$600,000 and \$700,000.

About two dozen of the prints in the Jones gift are duplicates from the Albertina Museum in Vienna, which houses one of the greatest collections in the world and four or five come from the British Museum duplicate sets. An extensive exhibition of prints from the Jones gift

will be displayed at the Institute in the near future.

Among the outstanding items in the collection are: a very beautiful second state of Rembrandt's "Christ Healing the Sick," known as the "Hundred Guilder Print," a so-called dotted print of great rarity by an anonymous artist of the XVth century, entitled "Christ Crowned"; "The Standard Bearer" by Urs Graf, four very rare Schongauer "Wise and Foolish Virgins," Burgkmair's four plates from the "Seven Virtues," of the greatest rarity, only two being in the British Museum; a fine impression of Lucas van Leyden's "Head of Maximilian," the earliest known example of etching and engraving combined; "The Triumphal Car of Maximilian" by Dürer; the valuable dry-joint entitled, "Weary," by Whistler; and four exceedingly rare Ingres lithograph portraits printed on one sheet, among the earliest examples of artistic lithography.

COLONIAL FURNITURE GIVEN TO DETROIT

(Continued from page 1)

similar treatment may be noted on the Hadley chest, and in this instance, from carefully preserved records, we know the name of the original possessor; S. M. stands for Sarah Moody. Usually the entire front of the Hadley chest is carved, stile and rail and drawer front. Our specimen is of much simpler design, with only the top rail and the panels carved. In other respects it is true to type, with a horizontal panel at the bottom of the end and two small vertical panels above it. Also, the carving is of a conventional type, the main element of which is the tulip blossom. Whether we are correct in assuming that all so-called Hadley chests were made in the town of Hadley is a disputed question. It is undoubtedly safer to assume that such coffers were made in that general section of Massachusetts in which Hadley is located.

The Brewster chair, deriving its name from Elder Brewster, one of the founders of the Plymouth colony in New England, may justly be called a transition type. The pure Brewster shows rows of spindles in the back, a row under the arms and one or more rows beneath the seat. In the chair presented by Mr. and Mrs. Ford we have a scheme of spindles in the back like the Brewster chair, also spindles under the arms, but none under the seat.

The Flemish day bed stands out as an exception to the plainness of the Pilgrim century. It is of beech and carries out faithfully the spirit of its European model, if indeed it was not made abroad and imported to this country for the

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home of one of the wealthier early settlers. A feature of this piece is the hinged head swinging down at the top on dowel pins which run from the frame of the head into the post near the main frame of the day bed. The swing of the head is regulated by a chain attached to the post, an arrangement made in deference to the occasional use of the day bed as a bed.

Mr. and Mrs. Ford's gift contains five examples of XVIIIth century furniture, two of which belong to the first half of the century, a mirror and a wing chair in the Queen Anne style, while the others date from 1770 to 1790. These last include a blockfront chest of drawers, a sideboard and a tambour desk. The first two pieces are in walnut, the others in mahogany.

The wing chair, covered in old brocade, exemplifies the new tendencies at the beginning of the century. The frame is broadly curved, and the legs, short as they are, disclose a true cabriole. The mirror, too, is typically Queen Anne and has its original hand-bevelled glass. The gilded leaves and flowers which ornament the sides are carved from the wood, while the mirror is in two sections joined by simply lapping the glass, two indications that the piece was made before 1750. Later examples are ornamented with plaster and wire decorations and show the glass in one piece.

The blockfront chest of drawers is of unusually small size and beauty of workmanship. The mouldings are particularly fine, as are the low bracket feet. The brass handles are original and the finish of the wood has never been touched. The sideboard, at one time in the possession of Governor Goodwin of New Hampshire, and the tambour desk from the Kelley Collection, show Hepplewhite influence in every line, modified by the individuality of the American cabinet maker. Until the time of Hepplewhite, sideboards, as we know them, did not exist, being simply serving tables with unattached ends used for silver, wine, etc. Hepplewhite joined the various parts into one piece of furniture and added drawers, thus evolving the modern sideboard. The Goodwin piece is serpentine in shape, with fan inlay in the corners of drawers and cupboard doors. The slender tapering legs are also inlaid. A certain indication that our piece is American and not English is the fact that the veneering is on pine and the insides of the drawers and back are of the same wood. In the Kelley desk the writing board is hinged at the center and folds back on itself. The upper portion contains pigeonholes and drawers concealed by sliding panels. The tapering legs are inlaid with pendent flowers. The mahogany has faded to a beautiful brown tone, which, with the fineness of the workmanship and the delicacy of the proportions, makes this desk one of the most desirable ever seen.

The lowboy or dressing table presented by Mr. Sack is a charming piece dating from the second quarter of the XVIIIth century. Previous to 1725, dressing tables were made with a high curve at the center, admitting one narrow drawer above it and a larger one on either side. Later the high curve was eliminated, the center drawer enlarged and a long drawer added across the top. Mr. Sack's piece shows all the characteristics of the second style and has, in addition, a typical shell carving on the center drawer.

The maple bed is of the four-post type, similar to the one on page 463 of Wallace Nutting's book, *Furniture of the Pilgrim Century*. The chamfered posts are severely plain, due to the fact that they were largely shut in by curtains. As soon as suitable hangings are found the bed will be set up in one of the Whitby Hall rooms. Our Chippendale chair is undoubtedly of New England make, with beautifully shaped back and bold cabriole legs and claw and ball feet.—R. H. T. in the *Detroit Museum Bulletin*.

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By

OLD MASTERS



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International Exhibition Opens In Venice

LONDON.—Justice as well as courtesy—not to speak of pleasure—demands that the Italian pavilion at the Venice International should receive the first consideration, says a writer in the *London Times* whose article on the Venice International we print below. You follow the development of modern Italian art, but you follow it in the holiday rather than the museum spirit, the dedication of the central "salone della festa" to the arts of the theatre putting emphasis upon the recreational character of the occasion.

The pavilion is modern without being consciously "modernist," and, particularly on the side devoted to contemporary works, where the dividing walls of the rooms have been pierced for the placing of sculpture, it has a Florentine grace and lightness. One side of the "salone" is given up to stage settings of the Roman theatre—at the time of our visit a scene from D'Annunzio's *Parisina* was already in position—and the other to the theatre of Turin; and on either side of the stage at the end, for concerts and addresses, there are small rooms devoted to the Futurist Theatre of Marinetti and the Independent Theatre of Bragaglia. The arrangement of the rooms is such that the terraced *café*, by Giudice, affords a convenient interval between the XIXth century and the contemporary sections in an orderly progress round the pavilion.

The development itself is extremely interesting. Beginning with the first quarter of the XIXth century, we see in the portraits and figure subjects by Francesco Hayez the influences of both Lawrence and Winterhalter. Later there are reflections of the Barbizon group and of the French impressionists, but there is always some hint of the native tradition which may be called "classical." Even in the dull pictures there is a certain grace of line. A romantic head by Domenico Morelli, London scenes by Giuseppe di Nittis, a very noble landscape with cattle by Segantini, a decoration by Sartorio, and brilliant figure paintings by Mancini are some of the works we notice in passing. Room 16 is of special interest because it is given up to Venetian art, and in the silvery landscapes of Emma Ciardi we feel the truest impression of Venice since the days of Canaletto and Guardi. In the same room there are some excellent landscapes by Italo Bracci.

In the modern side we are conscious of a new spirit in Italian art. There are still reflections from Paris, but the classical tradition grows stronger. The Futurists, who have one smallish room to themselves, represent a conscious reaction from the past rather than a natural passing of the tradition into modern terms, which is to be found rather in the works of such painters as Casorati, whose incisively drawn figure compositions are on the whole, the most interesting works in the Italian section, Bucci, Cadorin, Mutti, Privato, Tosi, Bresciani who shows a remarkably fine "Nudo di donna," Carrà, Wolf-Ferrari, Marussig and Dino Marten, whose "Giocatori di Bocce" is a large composition of great merit. Trying to sum up the spirit which—with individual variations—we feel behind these works, we find it to be one of orderliness and clarity of statement. In sculpture note must be taken of the wonderful "Foal"—erring a little on the side of naturalism in treatment—by Arturo Dazzi, the charming groups of "Amanti," by Francesco Messina, and the medals by Marzini. It is clear that the art of Italy is reacting to the modern spirit on national lines.

For the consistently high artistic quality of its contents the honors of the exhibition go to the French pavilion. The emphasis is upon sculpture. In addition to the works by Bourdelle, probably the most unaffected modern sculptor of our times, reaching grandeur in the figure of "Penelope," we note "Etude de Femme," by Gimond, "Femme et enfant," by Guénot, and the birds and animals by Pompon—was Rodin's assistant. There is also a room of sculptor's drawings, the past being represented by Rude and Carpeaux, and the present by Maillol and Mlle. Jeanne Poupelet—with some astonishing drawings of animals which recall the Altamira cave paintings. In the Gauguin room we observe the remarkably sane distinction he made between painting and sculpture. His work in colored wood carving is full of interest, a "Portrait of Meyer de Haan," in oak, and a relief of women, "Soyez amoureuses vous serez heureuses," being two of the most remarkable pieces, and among the paintings there is the very

important "Cheval Blanc." Matisse is fully represented by paintings, drawings, and lithographs, but his work is too familiar here to need comment. Among the other interesting contemporary artists represented are Friesz, Vlaminck, Segonzac, Koudat, and Vuillard.

The British pavilion comes next to the Italian and French in artistic interest. Both the watercolor and the black-and-white sections might have been strengthened, and there are a few trivial pictures and pieces of sculpture, but the collection, as a whole—in six rooms—makes a very good impression. The central hall, with its decorative lunette, "The Building of Frons Ademi," by A. R. Lawrence, groups of sculpture by Dobson and Reid Dick, and hanging oil paintings by Orpen and John—among which "The Nell Gwynne" and "The Lady with the Violin" may be specially noted—does us full justice; and in the successive rooms we are delighted to see again such works as "Miss Mumps," by Connard; "A Silvery Summer Morning," by Clausen; "Autumn," by Amesby Brown; "Fenrith Beacon," by Holmes; "Steamers," by John Nash; "Savernake," by Paul Nash; "Portrait of a Student," by Rothenstein; "Black Dog Inn," by Gilbert Spencer; "The Farm," by Stanley Spencer; and "Envermou," by Sickert. "Extase," by the late Charles Sims, points to an interesting development of his art—already implied in earlier work.

Only a few words can be added to what has been said already about the other pavilions. A special feature in the Belgian is the group of works, graceful in design and delicate in color, by the late Henri Evenepoel, who died at an early age in 1900. Oscar Moll, Marc, Macke, Kirschner, Schmidt-Rothloff, Emil Nolde, and Karl Kaspar make the best impression among the German artists; in the Hungarian pavilion we note with special interest John Suggi, Bereinyi, Albalnovak, and Vaszary, and the religious subjects by C. Molnar; and in the Czechoslovakian the engravings by Syabinsky. In the Russian pavilion one picture in particular stands out—the painting of prisoners in a ferry-boat by Radinoff.

BIBLICAL MONARCH'S TEMPLE FOUND

CAIRO.—The remains of a temple occupied in the day of the Old Testament by King Taharka, of the twenty-fifth dynasty, has been discovered by the French mission on Oriental archaeology, which has been excavating this winter north of Deir El Medina, Thebes.

The expedition unearthed at the bottom of a pit thirty metres deep, two chambers containing sandstone blocks from the temple of the King. King Taharka is mentioned in the Bible in Kings xi, 19, as allied with Hezekiah against the invasion of Sennacherib.

In the same locality the French also found a quantity of modern objects, such as ropes, pulleys and baskets, left by the French mission which in 1831 transported from the temple at Luxor the western obelisk of Ramesis II., which Mohammed Ali Pasha presented to France. The obelisk now stands in the place de la Concorde in Paris.

Several documents were also found, one of which records the discovery and removal of the black granite sarcophagus of the wife of King Axasis, of the twenty-sixth dynasty. It was found at Thebes, behind the Ramesseum, at the bottom of a pit 125 feet deep. It was transported to Paris with the obelisk and later acquired by the British Museum.

—From the Paris Herald.

DETROIT RE-BAPTIZES SCRIPPS MADONNA

It is always gratifying for the historian of art to release a painting listed under the vague designation of school and century only, from its anonymity, recognizing it with good and convincing reasons as the work of a definite and well-known artistic personality. Strangely enough, the work of art actually seems to gain a new and stronger life by this act of christening. It only now becomes "legitimate," so to speak, and enters competition as an equal within the collection to which it belongs.

Our Museum recently had the joy of such a baptism, all the more thrilling as the child to be legitimized was among the very oldest of our stock, being one of the Scripps pictures which formed the original nucleus of the institute's collection. We speak of the charming panel representing the Virgin and Child and bearing until now the somewhat colorless designation "Flemish XV Century." Only recently two competent visitors, Prof. Otto Goldschmidt from the Berlin University, at the present time exchange professor at Harvard, and Prof. Herman Voss, Curator of Paintings at the Berlin Museum, expressed quite independently of each other, the opinion that the painting was not Flemish but German—to be more exact a work by the Cologne artist of the late XVth century, known under the name of The Master of the Life of Mary. Careful comparisons with authenticated works of that master eventually left no doubt that the attribution was correct. To show this we reproduce here beside our picture a painting, *Virgin and Child with St. Bernard*, from the museum in Cologne, which, though somewhat earlier, yet in the general types of mother and child, with their almost geometrically rounded eyebrows, as well as in certain peculiarities in the design of hands, ears and folds, clearly reveals the characteristics of the same author.

Unfortunately we do not know the name of this artist who is called after the altar with representations from the Virgin's life, seven panels of which are in the Pinakotek in Munich, while the eighth is in the National Gallery of London. Whoever has studied the Munich collection will recall the richly dressed figures, outlined against a gold background, who, with their non-committal faces and pretentious gestures of a somewhat angular grace, make up these scenes. Other important works of the master are in the museums of Berlin and Cologne. None of them besides our own has to our knowledge come to this country.

The Master of the Life of Mary is undoubtedly the outstanding figure in Cologne after Stephane Lochner, who had led the school in the first half of the century. All we know of him with certainty is that he was greatly influenced by, perhaps the pupil of Dirk Bouts, the great master of Louvain. This explains why the designation "Flemish" was not so entirely out of place. The Master of the Life of Mary, though a German, really belongs at the same time to the School of Flanders, a fact which is the more intelligible as there were no political frontiers at that time between the German and the now Belgic and Dutch Netherlands, respectively. He was active from about 1460 to 1490 and in his last period had a certain relationship with—borrowing from as well as lending to—the younger and equally important anonymous master in Cologne known as the Master of the Bartholomew altarpiece which is likewise now in Munich. Our picture, belonging to that late period of the master, is in its rich coloring and particularly fine state of preservation undoubtedly one of the most important additions to the work of this master, whose name we hope will soon be unearthed from an undeserved obscurity.—W. H. in the *Bulletin of the Detroit Museum of Art*.

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PORTRAIT OF JOHN COTTON DANA
Bronze plaque by JOHN FLANAGAN

This portrait of the Director of the Newark Museum has just been placed in the building

DANA PLAQUE ON VIEW IN NEWARK

A portrait plaque of John Cotton Dana, Director of the Newark Museum, has been placed in the first gallery to the left of the entrance to the Newark Museum. The plaque is by John Flanagan, and is in bronze, done in low relief. Mr. Flanagan also modeled the portrait of Louis Bamberger, donor of the Museum building, which was placed in the Museum last year. Mr. Flanagan is a well-known sculptor and medalist and was born in Newark. He studied in New York and Paris. Augustus St. Gaudens, whose pupil he was, influenced him strongly. The portrait of John Cotton Dana bears the inscription "This Museum Is His Thought and Work." Mr. Dana planned the Newark Museum, and organized it in 1909, in connection with the Newark Public Library. He has been its director ever since. Under his direction the Newark Museum has become internationally known for its educational activities, for its fostering of contemporary American art and particularly for its interest in the

present day movement to improve the quality of decorative art.

The Newark Museum in 1912 showed an exhibit of decorative art in the modern style, the first exhibit of its kind in this country, even antedating the famous "Armory Show" of 1913 which was our first big showing of modern spirit in the fine arts. The Newark Museum exhibit, which was offered by it to many other museums in 1912 was turned down by the Metropolitan and other museums as being "too modern" and "too commercial." Now sixteen years later, work in modern decorative art is being shown in exhibits all over the country.

Mr. Dana recently returned from Europe, where he was greatly impressed with the interest in modern decorative art. "The modern note in decorative art as exemplified in the Newark Museum exhibition of 1912," says Mr. Dana, "is now on the upward wave and is sweeping everything before it. Everywhere in Europe, but especially in France and Germany, decorative art of the kind we showed in Newark sixteen years ago, is being shown, and particularly in the department stores, just as it is being shown

CARNEGIE CLOSES IN SAN FRANCISCO

The Twenty-sixth Carnegie International tour of paintings has just closed at the California Palace of the Legion of Honor, San Francisco. The exhibition at San Francisco was seen by about 160,000 people. The paintings will be returned to Pittsburgh very shortly to be packed for shipment to Europe.

The exhibition at San Francisco consisted of 278 European paintings from the Twenty-sixth Carnegie International, which opened at the Carnegie Institute last October. The paintings were later shown at the Brooklyn Museum.

Homer Saint-Gaudens, Director of Fine Arts at Carnegie Institute, is now abroad assembling the paintings for the Twenty-seventh International which will open at Pittsburgh on October 18. The tour of European paintings which will follow the Twenty-seventh International, will go to the Cleveland Museum of Art and the Art Institute of Chicago. Mr. Saint-Gaudens will return to Pittsburgh in June.

CARNAVALET GETS HOTEL LAMOIGNON

Announcement has recently been made, says the Paris Herald, that the Conseil Municipal has approved the acquisition by the city of the old Hotel Lamoignon, and the plan for annexing it to the Carnavalet Museum from which it is separated by the width of a street.

This will not only permit a better arrangement of the historic treasures of Paris, which are already overflowing the halls at Carnavalet, but will guarantee the rehabilitation and preservation of one of the most romantic homes of former royalty.

The Hotel Lamoignon is filled with more or less sentimental memories. Its history runs back to the days of Francis I when it was built by the King for his Mistress, Anne de Pisesele, upon a site which previously belonged to the priory of Sainte-Catherine-du-Val-des-Ecoliers.

However, its present pompous façade and regal interior with corinthian columns and flamboyant decoration are of a later date. They were executed under the direction of Diane de France, Duchesse d'Angoulême in 1584.

Her initials still appear upon the façade and the deer heads which are woven into the decoration commemorate her love of the chase.

Upon her death the hotel went to her nephew, Charles de Valois, Duc d'Angoulême, son of Charles IX and Marie Tronchet. Among the other names of its owners are Dame La Roche-Guyon in 1651, and M. de Lamoignon, First President of the Parliament of Paris from whom it acquired its name, and his brother, Lamoignon de Malesherbes, who as an old man came out of a secure retreat to fight for the life of Louis XVI during his trial, and lost his head for his courage.

In America. The museums are now showing it too, as a matter of course, but the department stores, which are the museums of today, are leading the way."

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PRIZE WINNERS AT GRAND CENTRAL

The prize winners in the current exhibition of the Grand Central School of Art in the Grand Central Terminal has now been announced. The Jury of Awards was composed of the faculty consisting of George Pearse Ennis, Edmund Greacen, Grant Raynard, Pruett Carter, Sigurd Skou, Arshele Gorky, Henry B. Snell, Howard L. Hildebrandt, H. R. Ballinger and Herbert Meyer. This exhibition is being held in the large gallery of the Grand Central Art Galleries and over a thousand works are on exhibit.

THE JURY FOR THE STUDENTS' EXHIBITION HAS MADE THE FOLLOWING AWARDS:

- | | |
|-----------------------------|--|
| Life Drawing..... | W. R. Leigh
Olive Molloy
Florence Stern
Dorothy Petrie
Eleanor Iselin
Marie Bannigan
Harold Wheaton
Edna Klein
Michael Zapatocky
Rosita Gostin
Nannette Greacen |
| Life Painting..... | Nicholas Mayne
Helen Lawrence
Roselle Montgomery
Roderick Mead
Gordon Colton
Harriet de Forest
Lawrence Sprague
Mary Fitz Hugh
Raymond Pease
Remington Arthur
Rhoda Dawson |
| Oil Painting..... | Maurice Berezov
F. E. Warren
J. Stanford Hulme
Fred Widlicka
J. Stahley
W. Bollendonk
Don Stryker
John Fox
Kenneth Thompson
Carolyn Compton
Eleanor Lattimore
David Porterfield
Sewell Booth
William Harris
Nancy Ainge
Polly Richardson
Lola Brown
Bernice Miller
Frances Mallory
Dorothy Gaskill
Gladys Austin
Mrs. Seymour
Janet Spaeth |
| Watercolor..... | Ernestine Dressler
M. Keeley
Antonio Sarria
Carolyn Compton
Mary Heffinger
Helen Cranor
Harriet de Forest
Robert Cale
Sibyl Rose
Antoino Sarria
John Hughes
Mrs. G. Johnson
Katherine Bellis
Mrs. C. Laird
Frances Petterson
H. Burkhardt
L. Lubrano
H. Ranyl
M. Scheffler
Esther Leichner |
| Antique Drawing..... | |
| Drawings..... | |
| Illustration..... | |
| Advertising..... | |
| Costume Design..... | |
| Sculpture..... | |
| Design and Perspective..... | |
| Portrait..... | |
| Design..... | |
| Housefurnishing..... | |
| Life Drawing..... | |
| Antique..... | |

RECENT PARIS AUCTION SALES

PARIS.—There was no remarkable prices in the last sales of the last week of April. At the sale directed by M. Lair-Dubreuil and M. Féral, a XVIIth century painting of the Dutch school brought 10,000 francs, and a XVIth century painting of the Breuzel school, "Les Malheurs de la Guerre," 9,000 francs.

In another sale a handsome Louis XIV clock of inlaid buhlwork failed to bring more than 1,550 francs, and a Louis XVI donkey-back bureau, of 1780, of veneered wood, with a small round Louis XVI mahogany stand, brought 2,350 francs.

At the sale directed by M. Giard and M. Schneider, a maritime sketch reproduced by aquatint, by Wicart, went for 1,300 francs, and two landscapes with figures drawn by the same artist, for 2,280 francs. A proof in color of Ward's "The Redbreast" brought 4,800 francs.

At the sale managed by M. Flagel and M. Pape, a green tapestry with two figures, of the XVIIIth century, brought 6,000 francs. All the prices were small.



PORTRAIT OF EVA LE GALLIENNE
By WALTER L. CLARK, PRESIDENT OF THE
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BONDY COLLECTION SOLD IN PARIS

PARIS.—At the sale of the Walter Bondy collection at the Hotel Drouot, on May 9, a statuette in pink granite, representing the goddess Uma standing, VIth century Shan art, for which the expert asked 60,000 fr. was bought by M. Gibour on a commission for 64,000 fr. A stone bust of Buddha, Khmer art, went to M. Heliot for 20,000 fr. A stone head of Buddha, Siamese art, brought 23,000 fr., and a bronze bust of Buddha, 18,000 fr. On the 10th the pre-Columbian art objects were sold.

The XVIth century Polish carpet woven in silk and gold and silver thread, and rather worn, for which the expert demanded 60,000 fr., went to M. Injoudjian for 85,100 fr. at the sale in Room 1 directed by M. Dubourg and M. Saulpic, assisted by MM. Paulme and Lasquin. A table-cover in XVIIth century Brussels or Paris tapestry brought 53,100 fr.; eight large chairs with high backs covered with XVIIth century Saint-Cyr point tapestry, 42,000 fr., and two bergère armchairs in carved wood covered with old Aubusson tapestry, 35,500 fr.

Among the pre-Columbian art objects which were sold in the May 10 session were two from North America, the more interesting being a "grelot," in carved wood, painted brown, black and white, representing a man's head about 20 centimetres high. It brought only 2,900 fr. The other was a box in carved wood, painted red, black and yellow, representing a bird 36 centimetres high, which went for 2,100 fr. It is evident that such objects, though curious, are not beautiful, and the case is the same in regard to two Mexican earthenware vases, each representing a seated divinity, of Zapotec art, one of which went for 4,400 fr., and the other for 4,100 fr. At this sale a Japanese painted eight-

RECENT LONDON PRINT SALES

LONDON.—Christie's sale of early English and other engravings from various sources on May 7 produced about £4,500. The chief items included "Le Lever," by and after N. F. Regnault, and "Le Bain," after P. A. Baudouin, by the same, a pair finely printed in colors, proof before letters—360 guineas (Oppenheim); "Promenade du Jardin du Palais Royal," after C. L. Desrais, by Louis Lecœur, printed in colors—265 guineas (Muller); portraits of the winning horses of the St. Leger, from 1815 to 1824, a series of ten finely colored aquatints after J. F. Herring, by T. Sutherland—275 guineas (F. Sabin); Craigievar, an etching by Sir D. Y. Cameron—110 guineas (Simpson); and Mr. Mann, an etching by J. M. Whistler—195 guineas (Colnaghi).

Modern etchings from various sources at Sotheby's on May 7 produced a total of £3,722 for the first day's sale. Among the Whistler etchings £250 (Colnaghi) was paid for "Two Doorways," an extremely rare trial proof, in the third state of six, unsigned; £255 (Dott) for "Little Venice," only state, signed with the butterfly in pencil; and £140 (Colnaghi) for "Old Battersea Bridge," fifth state of five, signed with the butterfly. The etchings by Sir D. Y. Cameron included "Co D'Oro, Venice, first state of two, on Japan paper, £285, and "The Doge's Palace," second state of two, £215, both going to Mr. W. B. Simpson; and "The North Porch, Harfleur," second state of four, before the plate was reduced at the sides—£170 (Dunthorne).

leaved screen, of the school of Moronobu, brought 9,300 fr., and a Chinese porcelain bottle, enamelled in black, of the Kang-hsi epoch, 14,000 fr.

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MUSEUM ACQUIRES INDIAN PAINTINGS

M. S. DIMAND, in the *Bulletin of the Metropolitan Museum of Art*

The Metropolitan Museum has acquired recently through a gift from Edward C. Moore, Jr., three unusually fine and rare Indian miniature paintings of the end of the XVIth century. They are illustrations from a manuscript of a Razmnamah, which is the Persian translation of the Hindu epic, the Mahabharata. According to Abul Fazl, the author of A-in-i-Akbari, or "Institutions of Akbar," the great Hindu epics were translated into Persian by order of the Mughal emperor, Akbar (1556-1605), who was very fond of Sanskrit literature. The only known complete illustrated manuscript of Razmnamah is in the Jaipur State Library and was probably made for Akbar for his imperial library in Agra. There were also other copies of Razmnamah more or less completely illustrated, which were made for high officials or for Akbar himself, who presented them to friends. From one of these copies come our three miniatures, painted in a superb style equal to the best miniatures of Akbar's period.

Like his father Humayun, Akbar was a great lover and patron of the arts. In 1569 Akbar built a new city, Fathpur Sikri, which he chose for his residence. His palaces were sumptuously decorated with mural paintings, executed by both Persian and Indian artists. Akbar was especially fond of painting, and in order to develop a native school of painting, he established a state academy, where about one hundred artists, mostly Hindus, were employed. Akbar's great admiration for the art of painting and his own remarks are recorded by Abul Fazl: "His Majesty has shown a great predilection for this art, and gives it every encouragement, as he looks upon it as a means both of study and amusement. There are many that hate painting; but such men I (Akbar) dislike. It appears to me as if a painter had quite peculiar means of recognizing God; for a painter in sketching anything that has life, and in devising its limbs, one after the other, must come to feel that he cannot bestow individuality upon his work, and is thus forced to think of God, the Giver of Life, and will thus increase in knowledge."

The great masters of this native school were the two Persians, Abdus Samad and Mir Sayyid Ali, who in 1550 came to Kabul to become court painters of Akbar's father, Humayun. The foundation of Mughal painting is thus purely Persian. Under Akbar these two artists, with the help of Hindu painters, continued the work of illustrating the Persian romance of Amir-Hamzah. The illustrations when finished would have comprised about twelve hundred pictures of large size painted on cloth. The illustrations of Amir Hamzah are now scattered in several collections: this museum possesses five. In view of the early date, the Amir-Hamzah illustrations reveal a strong Persian character in the color combinations and in design. The collaboration of the Hindu artists is seen in the realistic rendering of landscapes and the sky. Abul Fazl shows great admiration for the skill of the Hindu artists, who were the chief illustrators of books, with the exception of Amir-Hamzah.

In his interesting study, Indian Painting under the Mughals, Percy Brown classifies the paintings of the Akbar period chronologically into several groups. To the oldest, painted about 1575, belong a Darabnamah (series of stories from Shah-namah or Book of Kings) and a Baburnamah or Babur's Memoirs, both in the British Museum. The second group is composed of the Razmnamah at Jaipur, and the Timurnamah or History of the House of Timur in the library at Bankipur, which, according to Brown, were executed about 1580. To the third group belong the Baharistan or Season of Spring, by Jami, in the Bodleian

Library, and a Khamsah by Nizami in the collection of Dyson Perrins, in Malvern, England, painted about 1590.

The great Indian epic, the Mahabharata, deals with the battles between two families, the Pandavas and Kauravas. The figure of Krishna, the incarnation of the Hindu god, Vishnu, who allied himself with the Pandavas, plays a leading rôle in the episodes of this saga. Two of our miniatures illustrate the fierce fighting between the two armies. In one of them Krishna, of blue hue (color of the sky), dressed in a yellow (color of the sun) garment, stands on a war chariot drawn by white steeds, and shoots his arrow against the warriors of the Kaurava army. In the same painting appears one of the Pandava princes, probably the mighty Arjuna, his body pure white in color, wearing a blue garment. The Mughal painter has here in an excellent and fully realistic way depicted the fighting of the two armies as described in Mahabharata. "Then those two vast armies, teeming with rejoicing men, made sturdy strokes destructive of bodies and sins. Lion-like men strewed the Earth with the heads of lion-like men, each resembling the full moon or the sun in splendor and the lotus in fragrance. Combatants cut off the heads of combatants, with crescent-shaped and broad-headed shafts and razor-faced arrows and axes, and battle axes. . . . From elephants and cars and steeds, brave warriors fell down struck by foes."

In the second miniature the battle takes place at the foot of a flaming mountain dominated by Krishna standing at the top in all his regal splendor. Here Arjuna fights single-handed with his divine weapons, the thunderbolt and the long shaft with a knife, against the attacking army of the Kauravas. The sky and the mountains with their vegetation, birds, and animals are rendered in a most realistic manner characteristic of the style of the Hindu artists. The faces of the warriors are studies from life, although the figures of Arjuna and Krishna are idealistic. The warrior scenes in both miniatures are painted in brilliant colors, showing Persian influence in their combinations. The ornament and costumes are also Persian, as in the paintings of Amir-Hamzah. It is quite probable that the figures of warriors were painted by a Persian artist, while the realistic landscape was the work of a Hindu. Such a division of labor was practised by the court painters of Akbar, as is proved by two or three signatures of painters which appear on many paintings of the Akbar period. An illustration from the Jaipur Razmnamah was designed by Muhammad Sharif and painted by Kesu the younger; an illustration from a Timurnamah was painted by Madhu the elder and Tulsî the elder.

Entirely Hindu in style is the third miniature. It illustrates one of Krishna's miracles, the lifting of the mountain Govardhan. Krishna taught the people of Braj to worship the woods and hills, and especially Mount Govardhan. When Krishna assumed the form of a mountain and received all offerings, Indra, King of Heaven and Lord of Rain, was enraged at the loss of his honor and gifts. He sent for the King of the Clouds and ordered him to rain over Braj and Govardhan till both were swept away. Then the people of Braj asked Krishna to bring the mountain to protect them from the pouring rain. Krishna filled Govardhan with the burning heat of his energy and lifted him upon his little finger, and all the people of Braj, with their cows, took shelter under the mountain, looking at Krishna in utter astonishment. Our miniature represents the last stage of this miracle, the actual lifting of the mountain, and the admiration of the people of Braj. The figures of men, women, and children are realistically rendered and are probably actual portraits of Hindus as seen by the artist of the XVIth century. One can see various Hindu types such as a mother holding her two naked children and an old man, probably a hermit, worshipping Krishna. Considering the characteristic of the style of our three miniature paintings, showing both Persian and Hindu elements, we may assume that they were executed about 1575.

COROT SKETCHES SHOWN IN LONDON

LONDON.—If anything is likely to throw light on the mystery of Corot's apparent dual personality as a painter says the *London Times* it is the large collection, of which the greater and better part is exhibited at the Alpine Club Gallery, Mill-street, Conduit-street, of paintings, many of which are in a curious tempera medium called *détrempe*, drawings, and water colors. They are the painter's sketches from his private collection, which he guarded as jealously as a miser—"Tout le monde collectionne," he said; "moi je collectionne mes aquarelles"—and apparently the owner into whose hands they came after Corot's death guarded them as jealously. Thus, very fortunately, the collection remained long intact, a record such as few painters have left. A few of these sketches have been exhibited before and a few are in the British Museum; but here the value of the collection as a whole can be appreciated. The drawings and sketches extend over the whole of the artist's life, the earliest, a charming water color, being done at the age of nine, and the latest a month or so before his death. In a great many cases their interest is enhanced by the notes which Corot made on them.

It is clear that, though in his oil paintings Corot had roughly but two styles, the good and the charming, in his sketches he had a great many styles at his disposal. Thus there are one or two drawings which one might almost take for Claudes, a careful water color drawing in the manner of almost all XVIIIth century water colors, a great number which are almost but not quite in the manner of the Corot of the silvery idylls, and a fair number which show Corot's unique genius as a landscape painter, of which Nos. 6 and 7 are good examples, and as a painter of figures, of which two beautiful sketches—a study of the artist's sister (No. 92) and "A Dutch Girl" (No. 95)—are excellent examples.

Unfortunately, only a few of the sketches are dated, and dates are probably important, for it was chiefly during the last 15 years of his life that Corot so surprisingly changed his style in his oil paintings. At any rate, it is clear that he did not regard his popular pictures as pot-boilers, for many of his treasured sketches are almost in this manner. But the curious thing is that very often in these sketches, many of which are very charming but not the work of the great Corot, there is a detail or two in the midst, for example, of an otherwise fluffy wood, which are the real and useful notes of a great artist. Thus the two personalities of Corot do not seem to have been as sharply divided as would appear from his finished oil paintings. It is, of course, far too early for any theories, but one cannot help suspecting that there are many theories to be made out of this extremely interesting exhibition.

TIEPOLO DRAWINGS SHOWN IN LONDON

LONDON.—At the Savile Gallery, there is a very important collection of 41 drawings by the Venetian artist, Giovanni Battista Tiepolo (1696-1770), says the *London Times*. All but one are in a collection made by Tiepolo himself for the library of the Sommasco Convent—Santa Maria della Salute—Venice, in which he was professed. After the suppression of the convents the collection passed through various hands, including those of Canova, the sculptor, before coming to its present owners. Tiepolo, who spent the last years of his life in Madrid, where he influenced Goya and through him the whole modern school in composition, was a draughtsman of extraordinary virtuosity, with a free and decorative command of light, space and movement. His work is not remarkable for character, either formal or psychological, but for realizing the full plastics of a group of figures with a pen line and bistre wash it has never been equalled. His drawings are to be appreciated for their complete and lively organization of the whole picture space in all its dimensions rather than dwell upon in detail. Almost inevitably preference goes to the drawings in which the aims of the artist are realized with the slightest means, such as Nos. 9, 14, 17, 26, 35, and 39 in the present collection. All the subjects are nominally religious, but they naturally have not the religious feeling that we find in the earlier masters. Tiepolo's aims were essentially scenic, and he may be said to have carried the baroque movement in painting to its logical conclusion with a light hand.



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PRICES IN THE VAN STOLK SALE

AMSTERDAM.—The Van Stolk collection of medieval art was sold on May 8th and 9th at Frederik Muller's in Amsterdam.

The highest price was realized by No. 1, four panels in relief, probably from a tabernacle, an Italian work of the XIIIth century. It reached 25,500 guilders. For No. 2, four figures belonging to a Descent from the Cross, Italian sculpture of the XIIIth century, 19,200 guilders was paid. Among the paintings the highest price, 20,500 guilders was paid for a XIVth century Madonna and Child and 15,000 was fetched by a Madonna and Child by Jacomo del Pisano (about 1400). Both pictures went to England. A XVth century Florentine Portrait of a Youth realized 15,000 guilders; a French portrait, about 1500, representing an old man, was sold for 9,600; Jan Mostaert's remarkable "Conquest of America by the Spaniards" (reproduced by Conway in his *The Van Eycks and Their Followers*) was knocked down at 8,800 guilders. The Utrecht Museum bought for 2,000 guilders a part of a triptych (No. 370) with a Donor and the town of Utrecht in the background.

Other prices for paintings are: No. 329, Madonna and Child, School of Filippo Lippi, 3,600; No. 348, Coronation of the Virgin, School of Avignon, 1430-50, 3,250; No. 349, Altar piece, South French, XVth century, 4,000; No. 357, St. Anthony of Padua, Flemish School about 1480, 3,600. Among the sculptures, etc., the following prices deserve mention also: No. 8, XIth or XIIth century Spanish Crucifix (Christ fully clothed), 6,000 guilders; No. 67, "Corpus Christi," French XIIth century, 7,700; No. 145, a series of 6 reliefs in alabaster, English from Nottingham, 6,725; No. 270, a Madonna in stone, 2,750; two Deruta plates (No. 392 and 393), 1,300 and 1,600 guilders respectively. A small Chasse, email de Limoges about 1400 (No. 420), brought 1,300 guilders. No. 456, a chasuble of Genoese red velvet, brought 1,050; a pair of Delamtics (No. 457), Genoese velvet, 1,950 guilders. A large Flemish XVth century Flemish table fetched 1,500.—L. J. R.

£1080 FOR DELFT EWER AND BASIN

LONDON.—At Messrs. Sotheby's on May 4 a rare black Delft ewer and dish, brilliantly decorated in colors in the Kakiemon style, with a bird on a tree stump, within a wide border of insects and flower sprays, realized £1,080 (H. Simmons). These came from the collection of the late Dr. Hugh Playfair, as did a set of four glass pictures, representing the Seasons, by J. Simon, after Rosalba, which made £300 (Wertheimer); and a set of 12 mahogany chairs of Hepplewhite design, £140 (Lewis). The total for the collection was £6,097 14s.

Hurcombe's sale on May 4 of old English silver and jewelry realized £5,500. Four Queen Anne Salts, brought 302s. 6d. per oz.—£79 5s. 7d. (Willson); a William and Mary plain two-handled porringer and cover, 1689, 230s. per oz.—£230 (Smythe); a George II cream pitcher, 187s. 6d. per oz.—£36 11s. 3d. (both M. Freeman); a George II. plain bowl, 120s. per oz.—£60; a pair of George II. square waiters by Paul Lamerie, 123s. per oz.—£126 1s. 6d. (both Wilson) and a Charles II. gilt chalice, 1671, 130s. per oz.—£256 15s. (S. H. Harris).



"LEDA AND THE SWAN" By LEONARDA DA VINCI

Included in the Spiridon Collection to be sold by Frederick Muller & Co. at Amsterdam on June 19th

WETHERFIELD CLOCK COLLECTION SOLD

LONDON.—The fine collection of clocks formed by the late Mr. David E. F. Wetherfield, which was to have been sold lot by lot at Hurcomb's, Calder House, Piccadilly, on May 2 and 3, was sold *en bloc* prior to the auction. The purchasers were jointly Mr. Percy Webster, a well-known authority on antique clocks, of Great Portland-street, and Messrs. Mallett and Son, of 40, New Bond-street. The price paid is understood to be £30,000.

The gem of the collection is the Thomas Tompion three-month "grandfather" clock in walnut case, with brass mounts and perpetual motion and with the Royal cypher of William III. It was at one time at Hampton Court Palace, and was long the property of the Duke of Cambridge; at his sale at Christie's in 1904 it fell at 125 guineas. The next owner was the late Mr. George Dunn, equally eminent as a book collector and as a connoisseur of ancient clocks; at his sale in 1911 it fetched 380 guineas and passed into the Wetherfield collection. Its market value today is placed at about £5,000, and an effort is being made to secure this Tompion masterpiece for the Victoria and Albert Museum. The new owners of the collection will cooperate with the Museum authorities in the scheme, as will also the Art Collections Fund.

PARKE SAILS FOR VACATION

Major Hiram Parke of the American Art Association sails today for a three months' vacation in Europe. He has, he says, no definite business ends in view and plans to take a house outside of Paris and to make several short journeys through Europe. He will return to New York some time in September.

185,000 FRANCS FOR AUBUSSON TAPESTRY

PARIS.—Some important prices were attained at a recent sale of art objects and furniture at the Hotel Drouot, assisted by M. Guillaume. The XVIIIth century Aubusson tapestry representing a music lesson, brought 185,000 francs, and a Savonniere carpet of the middle of the XIXth century, 71,500 francs. A couch-chair in carved and painted wood of the Louis XV. epoch reached 22,000 francs, and a half-moon-shaped chest of drawers in rosewood and violet wood of Louis XVI's time, 16,000 francs. The XVth century manuscript book of hours with miniatures brought 20,600 francs.

A terra-cotta group in Clodion's style reached 8,000 francs at a sale directed by M. Henri Baudoin, and a sedan chair in carved wood with black ground, 2,500 francs.

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THE DEALERS' ASSOCIATION

The Association of Dealers in American Painting has, as THE ART NEWS announced recently, changed its name to "American Art Dealers Associated, Inc." The change of name is the result of a determination on the part of the Association to widen its field so that all art dealers, whether or not they sell American pictures, will be eligible for membership.

Even within its former limited field the Association proved valuable. Group exhibitions in New York, travelling exhibitions and cooperative advertising were successful in promoting the interests of individual dealers as well as of the organization. The members have found it possible and profitable to work together and intramural activity, always an important factor within the confines of the art trade, has been largely extended.

In the business of art as well as in esthetics it is probable that the setting up of national boundaries is a mistaken policy. The real value of a picture is in its quality, not in its place of origin, even though the latter may have a great influence on the price. For art is international and no matter how much a native work may be hedged in by protective patriotism it has necessarily to stand comparison with foreign products. It is only natural that we should be greatly interested in furthering the cause of native art and one of the most valuable things which the dealers' association can accomplish is the stimulation of appreciation for American work. The plan for a great loan exhibition of American pictures to be held in the fall indicates that the Association intends to give active and intelligent support to native artists and this support will be all the more valuable because of the broader and more catholic interests of the members.



"THE DEPARTURE FOR THE HUNT" FRENCH TAPESTRY OF ABOUT 1500 FROM TOURAINE
Lent to the exhibition at the Metropolitan Museum of Art by George and Florence Blumenthal

It is important for the association that its membership be increased as soon as possible to include the reputable dealers in old masters and contemporary foreign art. It is equally important for these dealers to become members, for the benefits to be derived from such an association are immediate and obvious. The present practice of exchange of information and of works of art can be profitably extended; cooperative advertising on a scale which will command attention can be employed; important group exhibitions which cannot fail to create a desire for pictures can be held.

There is great need for general propaganda in the art field. The number of persons who now buy good pictures is but a tiny percentage of those who are potentially collectors. A powerful association can reach them in ways which are hardly open to the individual dealer. There are many difficulties which must be overcome; there is no room in such an organization for private jealousies or blind distrust. But we believe that a sincere effort for cooperation among the art dealers in America will be commercially profitable and, perhaps incidentally, will increase the knowledge and appreciation of art in this country.

"EXPERTISES" AN AMERICAN PASSION

From the Burlington Magazine, May, 1928

Dr. Max Friedländer has performed a notable service in allowing THE ART NEWS, published in New York, to print a translation of an article by him on art experts, which appeared in the February "Kunst und Künstler." In America the article has given rise to a lively and enlightening discussion, which still continues unabated in the columns of the American journal. Dr. Friedländer attacks the system of what in America are abominably called "expertises." It consists of buying artists' names instead of pictures, and of paying substantial sums for certificates of authenticity. Dr. Friedländer's main objection is based on the fact (it is a fact) that the practice debauches the mind and taste at once of the expert, the dealer and the collector.

That Dr. Friedländer's diagnosis is correct there can be no doubt. When, however, he comes to prescribe a suitable treatment for the disease he obviously finds himself at a loss. He makes two suggestions, the first, in spite of his being a German, with a good deal of hesitation. They are, that "the State could direct its officials to appoint experts," and that the modern collector should voluntarily discard certificates of authenticity

and get into the art for art's sake habit. The former suggestion is a counsel of despair, the latter a counsel of perfection. It is impossible to believe that the American Government will pronounce upon the authenticity of works of art on the market (God forbid!), and it is almost as nearly incredible that American business men will see any reason why they should attempt to realize that a rose by any other name will smell as sweet, or, in other words, to be æsthetic; or if they did, that they would be likely to succeed.

This is not the same thing as to say that Dr. Friedländer and the other contributors to THE ART NEWS are wasting their time and their ink. There has been for long a strong feeling, in this country especially, that American collectors are, generally speaking, mistaken in their attitude to art; that in spite of their immense wealth they will not and cannot acquire really good collections by their present methods. It is indeed safe to say that at no previous stage in the history of collecting has quality been so little regarded as it is today in America, and it is well known that a picture in a wrecked condition, or grossly repainted will sell in the United States for a vast figure, provided a definite name of any sort or kind is, justifiably or otherwise, attached to it; whereas an excellent painting in choice condition, but unnamed, goes for an old song. And the poison is cumulative because there are only a certain number of known names of old painters, and the heavier the demand for them the greater the temptation towards loose attributions and prohibitive prices.

The American business man who is also a collector may suppose that the anxiety of the English and Germans to lead him away from named pictures is dictated by selfish motives, but if so he will be entirely mistaken. A very large number of scholars both English and German are genuinely desirous that the collections, public and private, of the United States should be of the best. We by no means always think nationally where art is concerned. Indeed, so far as many of us are concerned we have a confirmed habit of regarding the old masters as the heritage of Everyman. This being so, we view with sorrow the acquisition by those with the means at their disposal, be they American or others, of overpriced rubbish. And that view is often shared by dealers also, among whom the bandying about of a certain class of "certificate" is anything but popular.

In the end, however, we are driven to this—that there are certificates and certificates. It is going too far to say that no written opinions should ever be issued

or demanded. A collector may very well like a picture for its own sake, but be asked to pay a figure that, reasonable as it is, things being what they are, yet means a serious sacrifice, and it is in these circumstances natural and prudent of him to see that the satisfaction of a whim does not involve him in wasting of his money. And as, for good or for bad, the sole criterion of value is the name, he is compelled to take what steps he can to ascertain that name, without which he does not know the proper current market value. The damage is done not by those who, having selected a work of art for its own sake, take the precaution of ascertaining the author's name, but by the far more numerous class of collectors who go about searching for Titians, Rembrandts or what not.

One fears that for the moment the kill-joy expertise-system will continue in America. But we have thought it best and most friendly to offer our comment freely for what the American collector may think it is worth.

EXPLORING NEW YORK'S ART GALLERIES

By Margaret Breuning, Robert M McBride, New York, Price, \$2.50

In her handbook to the painted treasures of various public museums in New York, Miss Breuning offers first aid to hurried visitors.

The material presented, although largely synthetic, is well organized and this well arranged and this easily read summarization should greatly lighten the task of museum inspection for the average tourist. Esthetics are wisely avoided and the pictures approached from an historical and descriptive angle.

The book is divided into two parts. Part I, which covers the Metropolitan Museum devotes a chapter to each of the various schools of painting there represented with additional chapters for the Marquand Gallery and the Altman Collection. Part II is concerned with the Hispanic and Brooklyn Museums, the New York Public Library, Historical Society and the City Hall.

There are twenty-five illustrations.

ALL HAIL THE HEAVEN BORN

The bulk of that part of THE ART NEWS' correspondence which reaches the editorial department is, quite naturally, concerned with art. Often it is pleasant reading although, as a general rule, the form is of less consequence than the content. Fortunately there are exceptions, rare documents which have

virtues far beyond the ordinary. Such a one we print below. We wish that its qualities might have been contained in smaller space, but it is so perfect in its entirety that we would not presume to change a single letter. It comes to us as a printed letter from the painter himself. We guarantee it to be authentic with grammar, spelling and punctuation by the author.

THE HEAVEN-PAINTER

Those who look around in the nature with open eyes, will soon perceive, that, at least in the temperate zone, colours are never strictly separated, but always fade away in each other. Everything in transition, everywhere the boundaries give way. Hence the modern oilpainting with its thick and grossly set up paint, gives even then an unnatural impression, when you look at the work from that distance, that is necessary to find shape and form out of the chaos of colours. It is a chapture for itself, upon which we do not want to enter in detail here, that in the endeavour to solve the air and light problems, with which nature is nearly inexhaustible in varieties, even the plainair painting finally landed by such painting.

In mastering the task of light and air painting the technical science of the old watercolours drawing is far behind the oilpainting, as, even the best German and English watercolours not possess the necessary power of light, and as by this act in consequence of the brittleness of the material neither rough transition nor sharp boundaries are avoidable. Besides that the watercolours drawing is bound to small surfaced pictures and therefore forces the visitor to view out of such nearness, so that decorative effects remain impossible and the defects in the technic step forth all the more troublesome.

None of all these defects however can be found by the procedure of the artist F. R. Fleischer in Berlin-Friedenau. We have here quite a new technic, which opens the way for the watercolours drawing to unlimited possibilities. By giving the artist, who although beginning to get old is yet full of strength and has a temperament like any youth, the name heaven painter, I do not intend to fix his capability, but simply signify, that he as the first succeeded to really get light and air into the watercolours drawing. Neither do I intend to degrade the plastic power of the artist by mentioning his technic at first. Technical science as such takes up the first place in plastic arts. A picture, drawing or building with wanting technic is a failure under all circumstances, against which a poem or musical composition with wanting technic is capable of occupying an artistic important place, according to its inner value. The power of a formative artist comes in the manner how he masters the pure technic. And therefore Houston Steward Chamberlain remarks with full authority in his beautiful book about "Goethe" concerning artist and sculptor, that the technic here includes all forces and requires never weakening, flexible intellect and handyskill, that is, standing the lest of practical talent. That is where the chief mistake of our contemporary artists and sculptors comes in; they are technical so clumsy, because they know too little, and therefore their battlecry to come back to the primitive in the art is nothing else, but the confession of their technical helplessness.

"Only through work and industry artdisciples are anointed and consecrated" Master Fleischer is in the habit of saying, when he shows his pictures in which the technic is completely accomplished in the service of the set task. He does not reveal the secret of his art of painting, he only initiated his two daughters. We only know, that he begins by submitting the everywhere marketable good watercolours a careful clarifying procedure and that he points according to strict scientific observations of the effect of light and colours, gained in the nature.

He understood to fix the whole colour scale of nature changing during day and the various seasons, without that one ever becomes an impression of something stiff or dead. Everything lives and moves in light and air, the clouds in the air, the hoar-frost on the trees, the rising vapour out of the water, the delicate green of spring and the pale grayish yellow of autumn in its fogswaths, the glittering surface of a quiet sea and the foaming breakers. Painted clouds often look like masses stuck to heaven, but by Fleischer they suspend so easily as if they were in movement. And how natural is the gray thunder-cloud which pushes lazily over the reflecting "märkischen" (Continued on page 11)



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EXHIBITIONS IN NEW YORK

PAINTINGS BY SEVENTEEN AMERICAN ARTISTS

Montross Galleries

By way of a pleasant *vale* to the current art season, Mr. Montross has hung his galleries with seventeen paintings by American artists, outstanding among which is a delightful Davies, rather early in period. Here the idyllic spirit finds more robust expression than in many later canvases. The brushwork in the seated nude and the leafy background is free and sweeping; grace of color and design are wedded to generous forms. Another interesting feature of the exhibition is a reclining figure by Varnum Poor, which evidences the happy feeling for disposition of space and firm design which distinguish the more familiar potteries. By the protean Walt Kuhn are two heads, which despite their debts to Derain, have considerable individual quality. Among the many offerings of flowers and fruit, Bradley Walker Tomlin's well-designed "Tulips," and a charming pastel by George F. Of command attention. Bertram Hartman's artistic tribute to the Lucky Strike signs at 46th Street and Broadway and his flower still life, reveal a commendable elasticity of vision, a feeling for both the delicate and the monumental. Other artists included in the exhibition are Charles Burchfield, Robert Hallowell, Charles Hopkinson, John E. Hutchins, Una Hunt, Frank London, Walter Pach, Charles and Maurice Prendergast, M. Solotaroff,

Harold Weston and Charles Allan Winter.

We were also privileged to see at the Montross Galleries a recent painting of polo players by Arnold Friedman, a small canvas that is richly deserving of a place of honor in Mr. Montross' "Sanctum." The closely knit group of players in the foreground, whose jackets afford gleaming color notes like those in a Persian miniature, are placed with an inevitable rightness upon the pale jade green of the field. Feathery trees and low turquoise hills against an ivory sky, lend delicate accents to a design that achieves spaciousness in narrow limits.

MORGAN HART

Ferargil Galleries

At the Ferargil Galleries fourteen water color and wash landscapes by Morgan Hart supply an invigorating note to a senescent season.

In such semi-abstractions as "Hudson," "Landscape," and "Spring," Mr. Hart has applied his paint in staccato strokes of live color which give to the ensemble an almost electric effect. "Sombre Note" employs this technique, with, as the title suggests, less brilliant color in a composition of striking design. There is more feeling for mass in the drawings entitled "Village Landscape" and "Late Afternoon" in which the effect is more static and solid. Here the rich, strong colors are broadly laid on—the brushing less stressed.

The two still lifes bear witness to the two most salient influences in Mr. Hart's work. The one, in its quick, warm colors suggests Renoir, the other in its sonorous color chords, Cezanne. The latter strikes one of the strongest notes in an exhibition of unusual virility and vitality.

Weyhe Gallery

A group show of work by Arch Bonge, Kent Crane, B. J. Nordfeldt, Lue Osborne, William Simmons, Jessie Warneke and Egmont Arens can be seen at the Weyhe Galleries until June 1.

By Mr. Bonge are some rather acrobatic canvases of which the portrait of an old sailmaker is the most significant. In contrast to his serious efforts are the amusing water colors of Lue Osborn, which in spite of their facetiousness have better design than Jessie Warneke's works in the same medium.

The woodcuts of William Simmons are the most distinguished portion of the black and white section of the exhibit. Mr. Simmons employs the old white line woodcut technique with great delicacy and fine dramatic effect.

The Egmont Arens Machine Age lamps should appeal to the tastes of all artistically inclined Robots.

ALL HAIL THE HEAVEN BORN

(Continued from page 10)

See " („märkisch" lake), surrounded with birch trees and puts the whole district in pale light! The gloomy mood, that speaks out of this picture, reminds me at Hamerlings poem „Distruction or Reduction"; but it also brings us into the dramatic attention, which Lessing requests in his „Laokoon", section 16, where he writes as follows: „Painting in its double existing compositions can only be useful on single moment to the action and must therefore choose the most important, the one that makes the past and the future best comprehensible."

It is also characteristic for Fleischner, that he always finds the proper sector, for landscape representation, as mentioned in the above request and therefore his pictures are also free from cubistic distortion and breath mation. So on another picture we seem to see the branches and twigs trembling under the tender weight of the hoar-frost, whilst the fog hides the near and far. The misty air in a motive from the Normandy is another wonderful success of him. The drawing part which generally steps forth with disturbing severity by the old watercolour technic totally disappears in his pictures. The coloured surfaces flow over in each other imperceptible, so that for instance the loud colours of a beautiful sunset of the old watercolours drawing offer now an unknown harmony of beautiful colours going over in each other.

Nevertheless, in spite of all admiration of the technical perfection we get the conviction that only an artist could do that work, who, as a present from heaven, has a deep feeling for nature. Fleischner is no realistic copyist of that what he paints, but his creations are full of warm an living piercing power. Every picture of his produces an effect of an inner event, and that explains the magic frame of mind, which accompanies his creations.

His experiences with those, who full of self-conceit produce no more than average were not very agreeable; and also the modern daubers do not belong to his friends. To be an artist means to fight and F. R. Fleischner made expe-

rience with the truth of these words. Up to date he has not yet received the due acknowledgment which he deserves and the purpose of these words will be fully arised if they being the honest German man new appreciation.

GOOD PRICES FOR WORCESTER CHINA

LONDON.—Mrs. H. Harrow-Bunn's collection of old Worcester porcelain, removed from Buxton, brought £3,004 at Christie's on May 8. A tea-pot and cover, painted with Watteau figures by Donaldson, in colors on white ground, brought 185 guineas; a cream-jug and cover and bowl, nearly similar—130 guineas; and four tea cups and saucers—166 guineas—all bought by Mr. Amor. A cylindrical mug, transfer-printed with a portrait of General Wolfe holding a map of North America, 3½ in. high, realized 50 guineas (Storer); a saucer-dish, transfer-printed with classical ruins and figures in colors, yellow ground, 7½ in. diameter—70 guineas (Gateacre); a jug modelled with leaves and painted with festoons and sprays of flowers in colors, marbled dark blue ground, 9 in. high—72 guineas (Walker); a set of three vases and one cover, painted with dragons and flowers in the Oriental taste, 10 in. and 6½ in. high—100 guineas (Cooper); and a tea-pot, cover and stand, painted with exotic birds and branches, dark blue scale pattern ground, 8½ in. wide—68 guineas (Gateacre).

£892 FOR COROT

LONDON.—Pictures and drawings by modern artists, from various sources, formed the subject of Messrs. Christie's sale on May 4. The remaining works of the late Solomon J. Solomon, R.A., P.R.B.A., comprising five water-color drawings, and 24 canvases, mostly studies, brought a total of £450 9s.

From Lord Glenarthur came J. B. C. Corot's "Argenteuil—Prairie dominée pour un bouquet d'arbres," 12½ in. by 18 in., which sold for £892 10s. (Coinaghi); and J. S. Sargent's 1910 Academy picture, "Vespers," 27½ by 35½ in., belonging to the late Sir Thomas Brock, fetched £882 (Frederick).

Mrs. Hugh Playfair sent "Rome—Pont et Chateau Sainte-Ange avec La Coupole de Saint-Pierre," 10 in. by 15½ in., by Corot. For this was given £304 10s. (Bellisi).

Pictures in anonymous properties included Sir D. Y. Cameron's "Ben Tee," 6 in. by 9 in., which fetched £99 15s. (Coinaghi); "Le Pont Neuf, Paris," by Camille Pissarro, 1901, £231 (Savile Gallery); T. S. Cooper's "Canterbury Meadows," 1856, £152 5s. (Sampson); "A Shell Fisher," by J. H. Weissenbruch, 1902, £136 10s. (Hole); W. H. Bartlett's "View of New York," 1845, and "West Point from Above Washington Valley," by G. Cooke, 1854, sold as one lot for £315 (Coinaghi). Among the drawings were Sam Palmer's "Sunset" and "The Rising Moon," which brought respectively £110 5s. and £94 10s. (Carey); and "Kirkstall Abbey, Yorkshire," by P. de Wint, £183 15s. (Figgis). The day's total was £5,909 3s.

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LONDON ANTICIPATES GREAT ART SALE

LONDON.—Between £400,000 and £500,000 will be spent on art treasures in London auction rooms during the next fortnight, and already dealers are here from the United States, France, Germany, and Holland, eager to secure the many gems that will be offered, reports the *London Daily Mail*.

Pedigree pictures, unique engravings, historic furniture, fine porcelain, miniatures, coins and medals, and early silver are among the wonderful collections to be dispersed at Christie's, Sotheby's, and other West End salesrooms during the next two weeks.

NEW SALES RECORD FOR McBEY

LONDON.—During the past four years, says A. C. R. Carter in the *Daily Telegraph*, attention has had to be repeatedly drawn to the big sums which collectors are prepared to pay for McBey's etchings, notably for the original composition known as "Dawn," giving with truth of detail and atmosphere the stirring scene of a camel patrol setting out at the hour which Caesar described as *prima luce*.

When young McBey issued this etching, eighty-two impressions were struck off, and the plate was destroyed. The price was five guineas each. At Sotheby's on May 8 a copy fetched as much as £445, the bid of Messrs. Reid and Lefevre, who thereby established a maximum for this remarkable etching.

Last year in the Brierley sale the same professional collectors gave £440 for an example, and in 1926 the Colnaghis paid £410 for an impression, but the real surprise was in 1924, when an impression first came into prominence and attained £152. Immediately there were voices pro-

claiming the absurdity of such an "inflated" price, and declaring that it was a flash in the pan. But in 1925 a "Dawn" proceeded to realize £245, and left the doubters gasping.

Other etchings by McBey sold in the May 8th sale included "Gamrie," £205; "Penzance," £200; and "Night in Ely Cathedral," £200, all bought by Messrs. Colnaghi.

Sir David Cameron, R. A., is a senior practitioner in the art, and with Whistler, Meryon, and Seymour Haden may claim a big share in the advancement of appreciation for the works of painter-etchers. In the same sale one of the two impressions known of his etched portrait of "Helen Dodds, of Ancrum," brought £360 (Lambert); the other example being in the Metropolitan Art Museum, New York. Senior to James McBey, too, is Muirhead Bone, and the chief of several high-priced etchings was "A Rainy Night in Rome," 1913, one of 125 impressions, £215 (Frost and Reed).

All the etchings mentioned were the property of the Scottish collector, Mr. James Wright, of Carnoustie, Forfarshire, and a vivid idea of the strength of this contemporary cult of modern etchings will be conveyed by the total obtained for the two days' sale, £9,556.

BRUSSELS HAS NEW ART PALACE

BRUSSELS.—The Brussels Palais des Beaux-Arts was opened on May 5 in the presence of the King of the Belgians, Princess Marie José, the British Ambassador, and other members of the Diplomatic Corps.

The ceremony marked the fulfillment of a wish expressed by King Albert in 1913 that Brussels should have a palace dedicated to music and the plastic arts, and it is owing to the energy of Burgomaster Max that the magnificent building, not yet entirely completed, was erected by private enterprise.

RECENT ENGLISH AUCTION SALES

LONDON.—Christie's sold on May 3 Old English furniture and works of art the property of Sir Herbert Warren, president of Magdalen College, Oxford, the late Captain J. H. Edwards Heathcote, of Betton Court, Market Drayton, and from various sources. The total amounted to £6,277. Mr. T. R. Thomas paid 275 guineas for a William III. walnut armchair, with high back carved with rosettes, and scroll work, and carved scroll arms, the seat covered with Flemish tapestry. A Hepplewhite mahogany sofa, with shaped back and carved border, 7 ft. wide, fetched 270 guineas (Benjamin); and a Chippendale mahogany oblong stool, on cabriole legs, carved with foliage, 165 guineas (F. Partridge). The foregoing were from Sir Herbert Warren's property. Other lots included a pair of Japanese lacquer cabinets, with doors decorated with landscapes in black and gold, on Charles II. gilt stands carved with eagles, cupids, etc.—450 guineas (Camerons); and an Adam mahogany sideboard, with three drawers, the frieze and legs carved with fluting and rosettes, 70 in. wide—205 guineas (J. A. Lewis).

Messrs. Puttick and Simpson's sale on May 4 of Old English furniture and armour at 47, Leicester-square, produced a total of about £2,200. The chief items included a set of six Hepplewhite mahogany chairs, the backs formed as interlaced scrolls, and with fluted tapered legs—110 guineas (Read); a Chinese black lacquer screen, decorated with a river scene with buildings and figures, K'ien Lung, 84 in. high, from the collection of the Duc de Vendôme—80 guineas (J. R. Thomas).

The two-days sale was concluded at Christie's on May 2 of the collections of objects of art and *vertu* formed by Mr. W. H. Head, of 14, Hans-place, S.W.; it produced a total of £3,292. The principal items included a small German cabinet of architectural design overlaid with tortoiseshell, and with doors enclosing numerous drawers, toilet-boxes, etc., late XVIIIth century, from Lord Rothschild's collection, 36 in. high, 22 in. wide—145 guineas (Black); and an Italian crucifix, with silver-gilt figures, on a copper-gilt cross, the quatre-foiled ends enamelled with saints and evangelists, 15 in. high, XIVth century—90 guineas.

COMING AUCTIONS

SOTHEBY'S, LONDON

ABINGTON ET AL PICTURES
Sale, June 7

Old master paintings and portraits of the English and Dutch schools, the property of the Rt. Hon. The Earl of Abington and other properties will be sold at Sotheby's on June 7th.

The most important of the Dutch examples are a landscape by Jacob van Ruisdael of the dunes of Overveen, signed "J. Ruisdael" and a family portrait by Jacob Garritsz Cuip, signed and dated 1641. The latter is a characteristic and delightful example of group portraiture representing a man with his wife and child in pastoral setting of sheep, dogs and typical Dutch landscape. The Pieter Breughel village scene, appears from the reproduction to be also a characteristic piece of exceptional verve and vivacity.

The English portraits are largely school pieces or the work of the lesser known XVIIIth century artists. Of them Sir William Beechey's portrait of Montagu Norreys, IVth Earl of Abington, as a child, is the only piece to be illustrated.

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Ceiling and over-door decorations by XVIIIth century artists will be sold in

(Continued on page 13)

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COMING AUCTIONS

(Continued from page 12)

Amsterdam at the Gallery of Frederick Muller and Company on June 20.

The most important painter to be represented is Jacob de Wit whose characteristic grisaille cupids form the corner pieces of the ceiling decoration from the Hotel Heerengracht in Amsterdam for which they were ordered by Gerrit Hooft Gerritz in 1743. The oval central panel represents the apotheosis of Flora with goddesses and putti floating about a bright blue sky. Between the corner pieces are two medallions with Roman profiles, also in grisaille.

An even more typical de Wit work is the series of ten panels from the "Fransche Kerk" in Amsterdam which represent in grisaille six saints, Saint Jerome, Saint Augustin, Saint Ambroise, Saint Gregory, Saint Thomas and Saint James the Great. Each portrait medallion is supported by two cupids armed with the various saintly attributes. To this work de Wit largely owed his reputation. Three of the panels are signed and bear the date 1740.

Two other ceiling pieces of similar subjects are the work of Aert Schouwman

of Dordrecht and Nicolaas Erkolje of Delft.

By J. L. Augustini of Haarlem are two over-door panels of peacocks, pigeons and swans and ducks from a Deventer mansion are five wall panels by an unknown artist who worked around 1760 representing river landscapes peopled by cavaliers and amazons in the costumes of the Louis XVth period.

A white marble mantelpiece signed B. and J. de Wilde representing Venus at the forge of Vulcan and a finely austere marble lavabo of the Louis XVIth period are also items of interest.

GUTEKUNST & KLIPSTEIN

ENGRAVINGS, ETCHINGS, ETC., BY OLD AND MODERN MASTERS, No. XXV

Gutekunst & Klipstein, Bern

The most recently issued catalog of Gutekunst & Klipstein of Bern, No. XXV, in their series, offers a list of 1512 prints ranging from Schongauer, Hirschvogel and Dürer down to Renoir, Manet and Maillol. To judge from the illustrations, it is these early prints and the modern French series which hold the greatest interest, although all periods and schools are found in fine and in many in-

stances, rare impressions. Notable among the early masters are two Dürers, St. Jerome in his Study and The Madonna with the Monkey; typical landscapes by Hirschvogel and Lautensack, a brilliant impression of Schongauer's "Christ on the Cross" and Lucas van Leyden's amusing account of the terrors of mediaeval dentistry. Among the Breughels is a fine print of the "Magdalena Poenitens," in which the delicacy of landscape detail almost equals Dürer.

Of the modern French school there are illustrated three characteristic Daumiers; two Manet's, one a rare impression of the "Fleur Exotique," on Dutch paper and an intermediate unknown state of the "Olympia" in a superb proof; two Maillols, one of the 35 proofs of the first state of "Juno," and a beautiful print, also first state of "Femme de dos, drapée." There are also two Renoirs, which do not appear to be of great interest.

Rembrandt is of course well represented by many famous subjects, including a magnificent proof from the Morison collection of "Christ Preaching." Van Ostade, Hollar, Lemke, Van de Velde, Zeeman and Jongkind further represent the Dutch school in a well chosen series of prints.

The French masters of portrait engraving—Morin, Masson, Nanteuil—are found in excellent examples. In prints by Claude Gelee, Meryon, Beurdeley, Besnard, Frelaut, Corot and Deacroix, there are seen other characteristic tendencies of the later French school.

BRUSSELS

On the 4th of May the King of the Belgians and the members of the government inaugurated the Palais des Beaux Arts in Brussels, a building which is called upon to play a very important role in the intellectual life of the country. This vast structure was built by the architect Victor Horta who has made excellent use of an irregular site that presented many difficulties. But the architect has transformed these inconveniences into advantages. He has reserved the upper part of the Palais for exhibition rooms suitable for paintings, offering about 1,300 meters of space and benefiting from an ideal lighting. The lower sections of the building are occupied by six conference rooms, two small music rooms and a large room for symphony concerts with 2,200 seats.

The Palais des Beaux Arts, which we owe to a large extent to the initiative of M. Henry Le Boeuf, belongs to a private association which will frequently act in collaboration with the state.

Four inaugural exhibitions have actually been opened at the Palais where they will be on view until June 30th. We regret to say that neither the exhibition of Belgian contemporary art nor the exhibition of French art are what they ought to be. Under the pretext of eclecticism, the Palais has allowed itself to be drawn into mediocrity and we begin to fear that the Palais des Beaux Arts may not be such a remarkable institution.

However, we must mention the documentary interest of the exhibition of Swiss art which forms a retrospective of this country from the XIXth century. Finally, the exhibition of antique and modern Russian art is extremely instructive. One may admire in an appropriate setting ikons of the XIVth, XVth and XVIth centuries, portraits of Caravague, Pietro Rotoni, Lewvitzki and a contemporary section in which the finest of Bakst, Javovleff, Dimitri Bouchene, An-

PARIS

By PAUL FIERENS

Up to the present time, antique American art has been honored by two memorable exhibitions, that of 1893 in Madrid and that of 1920 in the Burlington Club of London. A third very remarkable exhibition has just opened in Paris in the Musée des Arts Decoratifs. It reveals to a large public objects, forms and an esthetic approach which inflamed collectors after they had first attracted a few ethnologists. In much the same way as negro art, they have exercised a genuine influence upon contemporary painting, sculpture and decoration. Pre-Columbian art indeed deserves to gain the attention of the curious and of the discerning.

The most considerable contribution has naturally been made by the Ethnographic Department of the Trocadero, whose American collections, too little known by

nenkoff, Leon Zack and several others does not completely compensate for the shock in not finding the work of either Chagall or Terechkovitch. However the organizers of the Russian exhibition have given a lesson to the sponsors of the Belgians and French shows, a lesson from which the Directors of the Palais des Beaux Arts might well profit.

Parisians, have been almost completely transferred to the Marsan Pavilion. Although the rich museum of Bale refused to loan a single object, the museums of Berlin, Brussels, Ghent, Stockholm and Gotteborg and especially of Mexico, have responded nobly to the call of the curators of the Musée des Arts Decoratifs.

Classified by rooms, the exhibition follows a geographical order, taking up the northwestern civilization of Alaska and British Columbia; the pueblo ruins of the southwestern section of the United States; Mexico, where the Spanish conquerors found and destroyed the Aztec civilization and finally Nicaragua, Costa Rica, Columbia and Ecuador, as well as Peru and Bolivia where the art of the Incas developed in very individual fashion.

The art of the different regions of central America is connected with the great movements of Maya civilization, whose origins are just being found, even as we are learning to understand their hieroglyphic writing. In Mexico, especially, pre-Columbian art has left important ruins and fine potteries. The collection at present gathered together in the Pavilion de Marsan will permit us to study this art in its sculptured monuments, its stylized representations of animals in stone or wood, its masques of

(Continued on page 14)

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PARIS

(Continued from page 13)

hard stones (agate, crystal, etc.), synthetic and grandiose in their modelling, its purely modeled vases, whose simplicity contrasts with the refined complication of certain figural totem poles.

Almost perpetually in search of a new exoticism, Paris has forgotten her great painters of the past and is now honoring Largilliere. Born in Paris in 1656, he served an apprenticeship in Antwerp and England and then returned to his native city, where he became the favorite portraitist of its aldermen, magistrates and high functionaries. While his rival, Rigaud, painted sovereigns, prelates and members of the aristocracy, Largilliere contented himself with a more bourgeois clientele. He declared philosophically that "the cares were less and the payment prompter."

Thanks to the many progressive plans set on foot by M. Gronkowski, curator of the Petit Palais, 2000 examples of his work, the majority from provincial museums or private collections have recently been arranged in the halls of the municipal museum. The ensemble makes a magnificent effect.

All these personages in their grand perruques and draped in the sumptuous stuffs which the painter executed with such virtuosity, have an air of grandeur and represent the serious France of an epoch which is generally considered to have been much more frivolous—the last years of the reign of Louis XIV, the Regence and the early reign of Louis XV. For Largilliere did not die until 1746, at the age of ninety. He owed much to Van Dyck but he was not only a portraitist. His masterpiece, the ex-voto to St. Genevieve in the Church of St. Etienne du Mond, discloses the sculptured figures of aldermen at prayer, which command our admiration. They engrave themselves deeply on the memory.

Versailles is celebrating the centenary of the death of one of her most illustrious children, the sculptor Jeanne Antoine Houdon. A fine collection of his works is shown at the Bibliotheque de Versailles, which before 1789 was the Bureau of Foreign Affairs. There are now on view fifty pieces which reveal all aspects of their creator's talent. The exhibition also furnishes an opportunity to see for the first time incontestably authentic works which up to the present have been kept jealously in private collections.

There are no less than five masks of original sketches of Frileuse; six of Voltaire, done in terra cotta, a sketch of Voltaire seated before the Comedie Francaise; three of Rousseau, one of them seated.

The unique pieces include the following: the bust of the comedian Larive in the role of Brutus, which is a masterpiece; a marble figure of La Fontaine; a powerful Gluck; the Diderot of Langres, given by the philosopher himself to his native village and a bust of Buffon. The revolution spared Houdon and he has given us likenesses of Mirabeau, of Barnave, and one of the finest busts of Napoleon, the terra cotta of the Dijon Museum, of which a unique cast is to be seen at Versailles.

We recognize not far from the French heroes, those of American independence: Lafayette, Paul Jones, Franklin and Washington, the latter in antique costume. In looking at these busts, it is moving to recall that it was in this very building that the treaty of American independence was signed in 1783.

In the Jeu de Paume, sponsored by a Franco-Belgian committee headed by Monsieur Andre Dezarrois, an exhibition of contemporary Belgian art has been organized, as a useful complement to the exhibition of ancient art which took place in the same museum in 1923. Belgian art—painting, sculpture and engraving, is here represented with dignity in its latter day and impressionist ten-

dencies by such masters as James Ensor, George Minne, Laermans, Jakob Smits. An entire room is given over to Rik Wouters, a painter and sculptor who died in Holland during the War at the age of thirty-four, leaving a considerable group of work in which the influence of Cezanne is apparent but which in its richness, gaiety and intense life recalls fine Flemish painting of the XVIIth century. They have also given a large place to the School of Laethem Saint Martin which, grouped in a village near Ghent and led by George Minne, includes artists such as Valerius de Saedeleer, Gustave Van de Waestyne and the great religious painter, Albert Servaes. These mystics who are much closer to the Gothic spirit and to Breughel than to the Impressionists, and are even in violent reaction against the latter, have opened the way to the Expressionists—today the force and originality of the young Belgian School. The most remarkable artists in this group are Constant Permeke, Gustave De Smet and Fritz Van den Berghe. French advance criticism salutes enthusiastically the arrival in Paris of these Belgian painters, most of whom exhibit there for the first time. And it is united in recognizing that the Flemish school has preserved for itself, as has the French school, an autonomy which bears witness to its vitality, its good health and its power.

We must note that two Belgian artists both of them represented at the Jeu de Paume are showing this very month in Paris Galleries. Chez M. E. de Frenne, Verdegem, whose name should be remembered, is showing paintings of cold coloring, large form and delicious vivacity. Assuredly Verdegem is a "painter." He makes more and more thoughtful use of his talents and succeeds in giving to certain figures of clowns an expressive value whose merits add to the richness of metier.

At the Billiet Gallery Monsieur Worms, who has just edited the latest edition of Masereel's "L'Oeuvre," has gathered together an imposing collection of xylographs by this fine artist. Masereel is also showing several paintings and it is a great surprise to find that this man who has revolutionized wood engraving has succeeded by sheer force of desire in acquiring another metier, the mastery of a new technique which he places at the service of a noble and sincere emotion.

There are so many exhibitions that it is impossible to think of looking at any save the most important ones. There are also the Salons. That of the Tuileries, which gives a rendezvous to the main representatives of three generations is the only one of any significance. It presents a varied panorama, clearly ordered, of present day art. In one section there are the fugitives from the Societe Nationale: Bernard, Anon-Jean, Maurice Denis, J. E. Blanche, Desvallieres; on the other hand there are the former "fauves": Matisse, Vlaminck, Friesz; finally the successors of Picasso grouped around Marcoussis, Survaud and Jean Lurcat. A fine pleiad of sculptors recognizes as their masters, Bourdelle, Drivier, Zadkine, Brancusi.

At the Salon of Decorative Artists one admires once more the ingenuity and taste for ensembles evidenced there. This year some of the outstanding figures are, Djo Bourgeois, Rene Herbst and Charlotte Perriand. There are many examples of furniture done with appliques of metal. These made a previous appearance in the last salons; today they have found their logical, harmonious forms.

At the Percier Galleries Mané Katz is showing his recent paintings, impressive figures of rabbis, such as he has previously exhibited, but done with a more contagious lyricism and with a heavier impasto. This young painter is in full possession of his technique. His art appears to us exceptionally human in an epoch in which the artist scarcely questions the face and soul of his fellow humans. Joan Miro, whose exhibition at the Georges Bernheim Galleries was one of the events of the season, opens up new paths for painting. When one has made a tour of the museums, the salons and

the galleries how one blesses Joan Miro for greeting us with something different. His works are more than pictures; they are poems in color, entirely free in their inspiration, very careful and severe in technique. The danger of an esthetic which reduces the figural element to almost nothing is overcome by the substitution of decorative charm and pure pictorial magic. Joan Miro cannot avoid that acclaim which only a Picasso knows how to escape. The color of this young painter is never hollow and it is with a true joy, a feeling of liberation and hope that one yields to the charm of his luminous and miraculous canvases.

LONDON

By LOUISE GORDON-STABLES

It is said that the fine collection of old silver, included among the exhibits shown by The British Antique Dealers at the Grafton Galleries has evoked a great number of inquiries, especially from American visitors and from American collectors in their own country to whom news of their quality has already been transmitted. There is no doubt that the guarantee of authenticity, and even of pedigree, which inclusion in this show carries with it, has to a great extent impressed potential buyers, a fact which is borne out by the number of important deals which have already been brought off. Added to this, the type of silver with which our families are now parting, is exceptionally fine, for the difficulty of obtaining domestic help to preserve it in good order is so acute that its owners are forced either to put it on one side or to part with it altogether.

The exhibition is also, it is asserted, having the effect of convincing many ignorant owners that possessions hitherto regarded as negligible from the point of view of value, may be of unsuspected worth. The dealers are likely as a result of the public exhibition of their own wares, to have in the near future, a welcome source of fresh supply opened to them.

The Christening Robe of King Charles I, has recently been presented to the London Museum, there to join up with the same monarch's skull cap, another acquisition lately added. The robe is a marvellous example of fine needlework of the period, the quilting design being extraordinarily delicate and graceful. Its linen ground contrasts curiously with the satin fabric of which the christening robe of Charles II, also in the Museum, is wrought.

There is considerable feeling among the ranks of the sculptors in regard to the exclusion this year of the work of many, who have exhibited without intermission at the Royal Academy for a great number of years the committee itself seems to recognize the inadequate manner in which sculpture is represented, but apparently do not see their way to allotting a room less to the pictures and a gallery more to the sculptures, which would be one way, and a sensible way, out of the present difficulty. There is some vague talk about the advisability of extending the building to correspond with the growth in sculptural output, but the prospect in general does not seem to be hopeful. As sculptors are by no means going through a prosperous time just at present, there is every reason why something should be done for them in the matter. Even the inclusion of a few pieces in the room devoted to paintings, would be welcome. But the Academy is a conservative body and moves tortoise-like.

I believe that four out of the six of Sims' mystical compositions have already been sold at the Academy. Whether it is a belief in their profundity or merely an appreciation of their character as curiosities that has led to their purchase, I cannot say, for I know nothing of the conditions under which they were acquired. At the Colnaghi Galleries in New Bond Street there is a further collection of nine similar paintings on view, char-

(Continued on page 15)

LONDON

(Continued from page 14)

acterized by the same flame-like treatment, that has recalled to so many the style of El Greco. As in the pictures at Burlington House, the compositions are more visionary than philosophical, and while they give a curious suggestion of the spirit world, they do not indicate any sane visualization of those "adventures of the soul" that they are claimed to elucidate. The drawing, however, is very sensitive, and the coloring subtly blended, primary tints being introduced in a way strangely different from the scale more usually employed by the late artist.

Gerald Brockhurst, whose etchings and drawings have so often been on view at the same galleries, is among the latest recruits to the ranks of the Royal Academy Associates, and richly he deserves the distinction, for no one can draw a head with more consummate craftsmanship or suggest in black and white a greater glow of color. Harold Knight, the husband of Laura Knight, who was the second woman in our time to achieve associatship, is another to receive election, as is likewise David Muirhead, whose water colors have brought him much of fame and fortune. It is men such as these who now leaven the whole; they should before long leave an important impress on the Academy and its point of view.

One of the most interesting shows of the season (now in full blast and opening its art exhibitions at the rate of a couple or so per diem!) is that of Cedric Morris at the Tooth Galleries in New Bond Street. Morris is a young man, who has a curious faculty for emphatic statement. He can put down on a canvas a flower or a bird with absolute disregard for detail, and it is right—right in line—right in form and right in color. Exotic plants and strange birds and beasts have a curious attraction for him, and one does not resent that he represents them in company, wierdly divergent in regard to relative proportions, for he manages to weld them into a most decorative whole. He uses his paint in a sort of impasto, achieving a surface which is uneven and broken enough to refract the light and suggest an effective effulgence. The flower compositions are especially bold and arresting.

William Walcot at the Fine Art Society, New Bond Street, has found a subject to his liking in "Impressions of Egypt," and he shows how well he can re-create his subject, whether his medium be the etching plate or the water-color drawing. His feeling for architecture stands him in good stead in these studies, and he brings to it something more—an appreciation of the spirit of place and of individual atmosphere.

That the Scottish painters of today are no whit behind their English contemporaries in regard to appreciation of the modern movement, is attested by the show of Paintings and Water Colors by Scottish Artists at the St. George's Gallery, Hanover Square. Perhaps the most striking work is supplied by S. J. Peploe in a Girl's Head, drawn with great skill, and by Robert Sivell in several compositions, wherein he shows his talent for handling bold color. There is every indication that art is a very "live" thing with these Scottish artists and that there are several working at it on quite independent lines.

WASHINGTON

Three national art associations—the Association of Art Museum Directors, the American Association of Museums, and the American Federation of Arts—met in Washington during the week of May 14. That same week the notable exhibition of contemporary French prints, sent to this country by the Association Francaise d'Expansion et d'Echanges Artistiques and shown here under the auspices of the American Federation of Arts and the patronage of the French Ambassador and a distinguished honorary committee, was opened at the Library of Congress. On or about the 12th of the month a special exhibition of the work of local painters and sculptors was placed on view in the Corcoran Gallery of Art, to say nothing of the current exhibitions at the Arts Club, Dunthorne's and the Yorke Gallery; and last, but by no means least, the exhibition of a group of notable water colors in the Phillips Memorial Gallery.

The Washington Landscape Club's Spring exhibition, which opened last Wednesday at the Mount Pleasant

Branch of the Public Library, has all of the good features that one has come to expect of the work of the contributing members. Two of William H. Holmes' admirable water colors are shown, "Rocky Mountain Cascade," and "In Colorado," rugged Western scenes. Two of the most impressive paintings in the exhibition are by Benson B. Moore and three by A. H. O. Rolle. Mr. Moore's "Autumn Blue Ridge" is a delightful pattern of russets and greens.

There are fewer snow scenes than one would expect, in view of the season. Mr. Rolle contributes one of the best, in his "Snow Patches" along the banks of a stream. Mr. Roy Clarke's work in water color seems to improve with each exhibition, his painting "The Mill" being particularly effective.

C. F. Wittenauer is represented by a group of bookplates, both etchings and engravings. One of the most attractive features is a group of exquisite little water colors, miniatures in size and delicacy of treatment, by Mr. Mitchell, which are apparently the fruit of a sojourn in Spain.

There are 42 works in the exhibition which will remain on view throughout the month.

In the Corcoran Gallery of Art there is now on view a special exhibition of silver point drawings by Ercole Cartotto.

Among the most pleasing of the portraits are those of Mrs. George D. Pratt and Mrs. George Pratt, Jr.; a portrait of Miss Wilhemina Kirby of New York and of Mrs. Charles Ewing of this city. Also included are portraits of Mrs. Calvin Coolidge, Lady Isabella Howard, Mrs. George Hewitt Myers and Miss Mary Dewart.

The trustees of the Corcoran Gallery of Art, Washington, D. C., announce that the Eleventh Biennial Exhibition of Contemporary American Oil Paintings will open to the public on Sunday October 28, 1928, and will close on the evening of Sunday, December 9, 1928.

The William A. Clark prize awards established through Senator Clark's endowment of \$100,000, in the year 1921, will again be awarded. These prizes are as follows:

First—\$2000, accompanied by the Corcoran gold medal. Second—\$1500, accompanied by the Corcoran silver medal. Third—\$1000, accompanied by the Corcoran bronze medal. Fourth—\$500, accompanied by the Corcoran honorable mention certificate.

Since the last exhibition of this series, Senator Clark's widow, Mrs. William A. Clark, has established an endowment fund of \$100,000, the income from which is to be used for meeting the expenses of organizing these biennial exhibitions. Thus, the cost of organization, as well as the prize awards above listed, are now provided jointly by Senator and Mrs. Clark by their respective gifts. The surplus income from both of these endowments is to be used in the discretion of the trustees, for the purchase of works of art, by American artists, to be added to the permanent collection of the gallery.

Two important paintings will be placed on view that have recently been tendered as loans to the gallery.

The first of these is "Farnese Investiture," by Titian, loaned by Mrs. Estelle Bakwell Green, of Norwood Station, Pa., and the other is "The Immaculate Conception With the Mirror," by Murillo, which has just been on exhibition at the Metropolitan Museum in New York at the exhibition of Spanish art, which has been held there. When the painting first came to this country it was on exhibition at the Hispanic Museum in New York. The painting has only belonged to three owners since it was painted. It was first owned by the Barefoot Nuns in Spain for 129 years; it was owned in England for 105 years and it is now owned by DeWitt V. Hutchings, who is lending it to the National Gallery. Mr. Hutchings is from Riverside, Calif. Mr. Tolman, of the Smithsonian, was instrumental in obtaining it for Washington.

At the Dunthorne Gallery there is being shown a collection of bronzes and drawings by Alfeo Faggi. One of the bronzes is owned and lent by the Art Institute of Chicago, "Head of Noguichi"; another, "Eve," is owned by the Arts Club of Chicago, and two others are lent by private collectors of that city. Five of the drawings and one of the bronzes are owned and lent by Mr. and Mrs. Fernando Cuniberti of this city.

In the upper rooms there is a collection of color prints by European artists assembled by George Brochner, of London, and representing over 25 artists from Great Britain, Norway, Sweden, Denmark, Austria, Czechoslovakia, Poland, Japan and Australia. The collection is said to be the best of its kind that has been gathered.

An exhibition of the work of Washington artists opened at the Corcoran Gallery of Art on May 12, to remain on view throughout the summer months. The collection, which will comprise paintings in oil and water color, sculpture and work in black and white, will be selected by a jury composed of Richard S. Meryman, Burtis Baker, Hattie E. Burdette, Lesley Jackson, Garnet W. Jex, Mathilde M. Leisenring and Carl Mose.

At the Phillips Memorial Gallery is an exhibition of water colors by sixteen American painters, including the works of Burchfield, Chapin, Demuth, Marin, Tucker, Zorach and Hopper. The exhibition will continue until June 1.

At the Yorke Gallery is an exhibition by a group of artists that promises to hold much interest for the public. The artists exhibiting are Mrs. Alexander Blair Thaw, Buk Ulrich, William Schuloff, Herman Trunk and Agnes Tait.

SAN FRANCISCO

The exhibition of prints by Hokusai, the famous Japanese artist of the early XIXth century, now at the Vickery, Atkins & Torrey print rooms, is an event of decided interest because it presents to San Francisco fine examples of the work of this master designer.

The exhibition includes some of the best prints from the series of "Thirty-six Views of Fuji," a large representation from the series of "One Hundred Poems as Retold by the Nurse," several lovely prints from the "Bridge series" and Hokusai's well-known prints on the theme of "Snow," "Blossoms" and "Moonlight."

An exhibition of miniatures by Yoreska is now on view at the S. and G. Gump galleries.

The paintings, pastels, drawings and woodblock engravings by Agnes Park, which were on view at the Paul Elder Gallery until May 16, have been replaced by woodblock prints by Rockwell Kent.

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CHICAGO

Goya's set of etchings, "The Disasters of War," are now hanging in the print rooms of the Art Institute, says the Chicago News. Few if any greater instances, in the history of art, of the bringing of fancy into the realms of realism are to be found than in Goya's famous "Caprices" series.

The last two series made by Goya were the "Bullfight" and the "Proverbs," also exhibited at the Institute. The bullfight series is a historical survey of that sport in Spain from the early open country hunting contests of the Moors and the peasants, with Charles V. and the Cid in the arena, to records of the achievements of Goya's own contemporaries in the ring.

The "Caprices" were the only series circulated during his life, and the other two series have not been widely known until comparatively recent times. This is the first time that a practically complete showing of his etchings has been seen in Chicago. The recent acquisitions of the Art Institute from the estate of Charles Deering who lived in Spain, together with the series from the Stickney collection, have made possible this comprehensive display.

* * *

A Danish national exhibition, sponsored by H. R. H. Crown Prince Frederick, is now on exhibition at the Arts Club, giving the whole background of Danish art.

The art of the sculptor and the technical proficiency of the ceramic craftsman meet in Danish porcelains and terra cotta as perhaps in no other country. This work is the product of both tradition and a new life which has been brought in by present-day artists. Much interest is attached to the Bing and Grondahl factory, with which Jean and Pol Gauguin have been associated. Jean Gauguin's rock ceramic animal groups, reminiscent of the old Tang sculpture, will be remembered from the Paris exposition. Pol Gauguin has been painting his new designs, which are more on the European rococo order.

Jensen silver, after the designs of the painter Johan Rohde, and a special new technique of bronze patina by Just Anderson are among the displays in metal work. Tonder lace, a peasant lace revived in much of its old-time purity; weavings from the Vaevesteun (weaving room) and books are other arts represented.

* * *

An endowment fund of \$30,000 has been given to the School of the Art Institute by Mrs. Anna Louise Raymond of Chicago. This fund, to be known as the Anna Louise Raymond Traveling Fellowship Endowment Fund, will yield a fellowship of the amount of \$1,500 annually to be awarded a student of the fine arts for a year of travel and study abroad. This honor will be conferred for the first time in June, 1929, as the result of a competition. Mrs. Raymond had previously established eleven full tuition Day School scholarships at the School of the Art Institute under the name of the James Nelson Raymond Scholarships, an dthree known as the Anna Louise Raymond Scholarships.

* * *

An exhibition of contemporary European sculpture, which is being shown at the Art Institute of Chicago, in connection with the annual international water color show, has caused much comment.

The artists represented are Frank Dobson, an Englishman; Carl Milles, Swedish; George Kolbe, German; Herman Haller, Swiss; Charles Despiau, Maillol and Bourdelle, French; Jacob Epstein, Polish, and Ivan Mestrovic, Croatian.

* * *

The Palette and Chisel Club is now holding its annual members' show at its club house, 1012 North Dearborn Street. The Lydia Bontoux prize was awarded to Fred Gray for his portrait of a young girl, and the club's gold medal was given to Edward T. Grigware for an autumn canvas, "New England Hillside." In the recent exhibition of paintings and drawings done in the club's life class the Charles H. Worcester prizes were awarded to Otto Hake, Maurice Greenberg and Frank J. Hoban.

* * *

At the Gallery of Chester Johnson there are in addition to Paul Trebilcock's portraits some water colors of

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ADVT.

flowers by Charles Demuth, Arthur B. Davies' series of Italian water colors and some importations from Paris of work by Degas, Gauguin, Derain and Rousseau.

* * *

A visit to the O'Brien Galleries revealed a group of little water colors of flowers by Nellie Littlehale Murphy, a special showing of paintings and pastels of idealized figures by Arthur Speers of Boston, and many popular etchings of today. Paintings by Dewitt and Douglass Parshall will be shown next.

* * *

Frank W. Benson's sporting etchings and drypoints are the current attraction at the Carson, Pirie, Scott & Co. Galleries along with etchings of Arthur W. Heintzelman and the paintings of A. T. Hibbard. A spacious and well-lighted new case is making it possible for this gallery to increase their collection of small bronzes.

* * *

A total of thirty-eight works of art were sold from the Eighth International Water Color Exhibition, which came to a close at the Art Institute on May 7. Following are the sales made during the final days: "Baigneuse," by Leon Drivier; "The Hermit and the Elephants," by Nellie Littlehale Murphy; "Captain Evano" and "Grandma Kittig," by Sigurd Skou; "Winter in the Mountains," by Hans Neumann; "Curtain" and "Costume, Nos. 1 and 2," by Lillian G. Gaertner; "Sable D'Olonne Soir," by Andre Fraye; "Bonadventure," "Lost in Fog," by Barbara Maynard; "Trees and Snow," by Alice Elizabeth Hugy; photograph, "The Buckingham Fountain," by K. F. Chan.

* * *

The Art Institute School has just announced the awards in the 1928 annual traveling scholarship competition. The Bryan Lathrop scholarship of \$800 was won by Tunis Ponsen, the John Quincy Adams scholarship of \$750 went to Davenport Griffen, and the American traveling scholarship of \$250 was awarded to Theodore Roszak. The first two of these awards are to be used in foreign travel and study.

Next spring the William M. R. French memorial scholarship of \$1,000 will be available, in addition to the three just mentioned. Three new fellowships, to be conferred upon the basis of ability and promise, will also be awarded next year.

The Edward L. Ryerson fellowship of \$1,500 will be given to a painter or sculptor, and the Roswell A. Cole and

the Ella Peters Cole fellowships will be conferred upon two design department students for advanced professional study under specified conditions.

* * *

The fifth semi-annual exhibition by the artist members of the Chicago Galleries Association is now on.

Francis Chapin shows a painting rich in color in his "Over the Lagoon, Jackson Park." Alice L. Bidwell has an interesting canvas in her "The Old Home on Cape Cod." Glen Sheffer hangs a fantasy in rose, "The Road to Quisiana" and William P. Silva has a piece entitled "Afternoon on the Lagoon, Venice."

* * *

An exhibition of paintings by Olive Rush has just closed at the Allerton House Galleries. Some forty-one paintings and designs composed the exhibit.

* * *

The annual exhibition by professional members of the Arts Club of Chicago is now on view.

In the larger gallery there is a painting "Bridge in Corsica," by Jean Crawford Adams, which shows a thorough grasp of organization and arrangement. Helga Haugen Dean's "A Fairy Tale" is a very successful canvas. Her "Portrait of Miss P." while not up to the level of the first mentioned picture, enforces one's interest in the artist. "The Lobster House" by Agnes Cook Gale has warmth and quality, and her sketch "Misty Morning" has character and feeling. By far the best piece of sculpture is "A Symbol" by Oskar J. W. Hansen.

MEMPHIS

Through the courtesy of three Cleveland artists, the Brooks Memorial Gallery has secured a unique show of drawings, sketches and canvases, many in the unfinished state, which show how an artist proceeds in the making of a picture.

The exhibition is called "Paintings in the Making," and the artists who have contributed to this collection are Henry Keller, Alfred J. Wanda and Glen Shaw.

This exhibition and new shows of flower paintings by Maude Mason and the water colors of William Holmes take the place of the contemporary American paintings and the Gerrit Beneker paintings.

MINNEAPOLIS

The history of Minnesota in books and pictures went on view at the Minneapolis Institute of Arts recently in an exhibition of maps, color prints and old books tracing the development of Minneapolis and the state, arranged by the Friends of the Institute.

Radisson's own story of his voyages, as it appeared in 1885; Currier & Ives prints of Minnehaha Falls, of St. Anthony Falls, of river scenes through many years; the book put forth by the baron who calmly invented a river for himself, Catlin's Minnesota pictures, "Immigrant's Guide" publications of the days when Minnesota was prairie and wilderness, Beltrami's story of the headwaters that never were—all of these are in the show.

The Minnesota Historical Society and the Minneapolis Public Library have furnished many contributions for the exhibition. Edward C. Gale, James F. Bell, Walter L. Badger and many others in Minneapolis who through the years have collected the maps and prints that trace the growth of the state have given the gems of their collections for the exhibition.

Particularly interesting are a succession of pictures of Minnehaha Falls, going back to the time in the '50s when it still was called Brown's Falls, before it had won national fame. One Minneapolis collector has provided a number of the famous Currier & Ives prints, now very rare, one of which shows Maiden Rock at Winona, with the old woodburning steamboats heading up the river.

A color print of a woodburning locomotive racing with a prairie fire, another of the Sioux executions at Mankato, maps showing coal mines located by the French on the approximate site of Minneapolis, a letter from Colonel John Stevens bearing a letterhead picture of St. Anthony Falls, maps of all kinds, even a 50-year-old atlas filled with woodcuts depicting Minneapolis and Minnesota scenes of 1874, are arranged in the show.

Many of the maps, prints and books displayed in the Institute show are on view for the first time. A large number are exceedingly rare. The historical interest of the exhibition, the interest of the varied exhibits, and the unusual character of the show, are expected to combine to bring great attendance during the two months for which the exhibition will continue.

A group of twenty-one water colors by Vaclav Vytlacil was put on view at the Minneapolis Institute of Arts on Saturday, May 12. With one or two exceptions they are paintings of Venice executed last summer. Although shown for a few days at the St. Paul School of Art last month, this is the first formal exhibition of this American artist's recent work.

Mr. Vytlacil, who has lived abroad for the past six years, is returning in June to lecture at the summer session of the University of California, after which he will take up his new duties as instructor in painting at the Art Students' League, New York City.

Mr. Vytlacil was born in Chicago of Czech parentage, and received his training at the school of the Art Institute of Chicago and at the Art Students' League. In 1916 he came to Minneapolis as instructor in painting at the

Minneapolis School of Art, but enlisted in the army the following year. Returning early in 1919, he continued his work at the school, but resigned in 1921 to travel and study abroad. For a time he resided in Italy, where he became especially interested in the early masters, making many sketches and copies of the primitives. He then settled in Munich, studying under Hans Hoffmann, and has remained in that city ever since.

To those familiar with Mr. Vytlacil's earlier work, always facile, the present exhibition will come as a revelation. His color has become more vital and his understanding of the fundamentals of form greatly enriched. Although at times the depth of tone he employs seems more appropriate to oil, these sketches have a spontaneity of vision and vigor of design that is undeniable.

An exhibition of miniatures covering almost the entire history of the art, from its inception in England to the work of American miniaturists of the last century, is open at the Minneapolis Institute of Arts. The unusual exhibit is from the collection of Gordon Dunthorne of Washington.

England may be called the home of miniature art, and its history falls into three epochs. The first starts with Hans Holbein, the second with Richard Cosway, in the eighteenth century; the third about 35 years ago, with the foundation in London of the Royal Society of Miniature Painters.

The Dunthorne collection includes examples of the first two periods at their best. Nicholas Hilliard was the first English artist on record to devote himself exclusively to miniatures. He is represented by a miniature drawing, formerly in the collection of Sir Joshua Reynolds. Isaac and Peter Oliver, father and son, were better painters than Hilliard, but none compared with Samuel Cooper, known as the greatest of all artists in miniature. His most famous works are the portraits of Oliver Cromwell, the Duke of Monmouth and Charles II, all in the royal collection in London. Two of his works are to be seen at the Institute here—that of Sir John Marsham and of Bridget, wife of Sir Roland Egerton. Both are painted on vellum. Ivory had not come into use at that time.

During the lives of Reynolds and Gainsborough, there came the golden epoch of the art of miniature, with a bewildering list of excellent artists. The most celebrated was Richard Cosway, whose "Jane, Countess of Harrington," and "Elena Biddle," form part of the Dunthorne collection. Cosway was the first who thoroughly understood the exquisite art of painting on ivory in transparent water colors. Some of the best of his pupils and followers are represented in the show, including George Engleheart, the two John Smarts, father and son; the Plimer brothers and Ozias Humphrey.

Sweden produced one of the most noted miniaturists, in Pierre Adolphe Hall (1739-1791), whose portrait of Count Anders von Hoepkin, now in the Dunthorne collection, was a treasured possession of Emanuel Swedenborg, the religious teacher, whose signature is on the back of the miniature.

The art of America's greatest minia-

turist, Edward Malbone, may be seen in three portraits, all of unknown subjects.

More than 350 separate objects are included in the latest consignment sent to the institute by Miss Lily Place, once a Minneapolis resident, much of whose time is spent in Egypt and the Near East.

There are bone spoons, from early Egypt, a Bulgarian purse, two American hand screens, at least 125 years old; 15 pieces of Italian brocade, in gray and silver, white and yellow, rose and green; Persian cushion covers, fragments of Byzantine tiles, tiles from the Alhambra in Spain, lace that was exhibited in London and New York in 1857, and a head of an Egyptian king in green basalt; inlaid wood boxes, mirror covers, Sultanabad pottery, ivory spoons from before the time of dynasties in Egypt.

There is Mechlin lace, and there are sleeves and a collar of point d'Alencon lace. There is a porcelain-faience cup of the XVIIIth dynasty, a terra cotta vase from a cemetery in Heliopolis, a small inlaid Arab box, a tortoise shell piece from Turkey, a Coptic bronze spoon, and eight tiles from Damiatta on the delta in Egypt.

The group of paintings, water colors and drawings by Edmund D. Kinzinger in Mabel Ulrich's book shop is well composed. Here is an artist who knows how to select and arrange his components to the highest effect.

NEW ORLEANS

The Fifth Circuit Exhibition of the Southern States Art League, brought to the Delgado Museum by the Art Association of New Orleans will remain on view until the end of the month.

Fifty-three artists from a dozen Southern states are represented by 66 pictures. Among them are portraits by Ralph McLellan, Herbert Ross, Dixie Selden, Howard Thain, E. Fairfax Davenport; landscapes in oil by Alice Worthington Ball, Eleanor Simms Black, E. G. Eisenlohr, Caroline Guignard, Carrie L. Hill, Marie A. Hull, Mary Clare Sherwood, William P. Silva, William Woodward, F. W. Cuprien, Will H. Stevens, and many more; figure studies by Margaret M. Law, Homer Ellertson, Frank Klepper and others; flower studies by Lila M. Cabannis, Gillis King and several more, give variety. There are also water colors by James Chillman, Jr., Samuel E. Gideon, Hugo D. Pohl, Alice E. Rumph, Marcelle Peret, Ellsworth Woodward, and L. M. Serven.

Prints include lithographs and etchings by Mary Bonner, Christopher Murphy, Antoinette Rhett, Elizabeth O'Neill Verner, and Frederick T. Weber. There are also some drawings by Clarence Millet, and Mary DeB. Graves, and a pastel portrait by Christopher Murphy.

Special interest centers in this exhibition, as the Southern States Art League has its headquarters in New Orleans. Its president is Ellsworth Woodward. It has grown from a small handful eight years ago to a membership of 550, scattered throughout the Southern states, and its annual exhibitions and conventions are the subject of spirited contests between the leading art centers of the South.

On exhibition at the Arts and Crafts Club is a small case of miniatures by Baroness Lucienne de St. Mart, of Paris, who is now living in this city. The baroness is a decorator, sculptor and batik artist besides a portrait painter.

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PHILADELPHIA

An exhibition of oil paintings and drawings by Cecilia Beaux is now on at the Art Alliance.

It can hardly be called adequate, although it includes the very handsome twin portrait of "Mrs. Griscombe and Her Daughter," and the amusing picture of the exceedingly youthful Cecil Drinker arrayed in a coat with a cape. The drawings included are handsome portrait studies. This small collection of Miss Beaux's work will remain on exhibition until June 4.

On the second floor of the Art Alliance one may find during the entire month a series of block prints by Lowell Balcom, whose works in the present collection range from the Orient to the rural districts of America in their subject matter. An exhibition of water colors by W. Emerton Heitland is another attraction at the Art Alliance during the present month.

At the Print Club is to be found an entertaining group of block prints by E. H. Suydam. The present collection includes a set of prints which have never been shown before.

The present exhibition in the gardens of Rittenhouse Square and galleries of the Art Alliance consists of 150 pieces of sculpture, representing the work of about 75 prominent American sculptors.

Paul Manship's bronze pair, "Diana and Actaeon," won the first prize of \$500. Albert Laessle, captured the second prize of \$300 with his bronze "Penguins." The third prize of \$200 went to Bessie Potter Vonnah for her bronze "Springtime of Life."

These cash prizes were given by the Art Alliance. Two medals were awarded. One by the Pennsylvania Horticultural Society, which was given Mary E. Moore, for her "Shell Bird Bath"; the other by the Garden Club of America, which was won by Harriet Whitney Frishmuth for her bronze "Playdays."

The sculpture will remain in Rittenhouse Square until the first week of June.

An unusual collection of painting is on view in the new Art Museum.

While a number of paintings and other art objects are from the permanent collection of the Pennsylvania Museum, others are temporary loans, many of which will be removed during the course of the next few months.

"The modern paintings on view include fine examples of the French impressionist school, and of contemporary painting, and the position of the gallery in which it is displayed affords the valuable opportunity for comparing the significant art of the XIXth and XXth centuries with that of XVth and XVI-century Italy, of Flanders and Holland in the XVIth and XVIIth centuries, and of England in the XVIIIth and XIXth.

Since its inauguration, five years ago, the annual exhibition of living American etchers held each spring in the Print Club galleries has gained in intrinsic value and in prestige.

Last year twelve states were represented in the entries. This year there are twenty-seven states, while 195 artists contributed 357 prints. Of this

WANTED—Information as to whereabouts of portrait of Major General Thomas Pinckney, by Ralph Earle, sold Christies, London, July, 1921, and brought to United States. Reply "Pinckney," % THE ART NEWS.

total 173 etchings have been accepted for exhibition, and 184 have been rejected.

The etchings based upon American inspiration outnumber those founded on European wanderings or experience. The American etcher turns to the American city and finds in New York, Chicago and Philadelphia interesting matter for new plates.

But some of the excellent prints of the year may also be found among the European studies. Among these appear "Rodez" and "Eglise St. Michel, Pont L'Eveque," by John Taylor Arms; "Rouen," by Frederick G. Hall; "Florence Palaces" and "Bridge at Chartres," by Ernest G. Roth, and work by Rudolph Stanley, Arthur W. Hall, James B. Loft, Polly Knipp Hill and Beatrice Levy.

The jury of award conferred the Lea prize upon Levon West for "Mountain Ranger" with honorable mention to Roe Partridge for "Shuksan." On the jury were Ada C. Williamson, Mrs. William T. Tonner, Samuel Rosenbaum, Armitt Brown, Richard Bishop and Mrs. Robert von Moschzisker.

The portrait is still a dominant force in the work of artists, to judge by the canvases in the annual exhibition of work by members now on view in the Art Club Gallery, which includes work by William Paxton, Carroll Tyson, Jr., Clarence Snyder, George Gibbs, Adolphe Borie, V. Kiehl Newswanger, Vaughn Flannery, Charles Coiner.

Among the landscapes and marines are canvases by Redfield, George Harding, Alexander Bower, S. Walter Norris and Alfred Hayward.

BOSTON

At the Twentieth Century Club an exhibition of water colors by Anthony Thieme was on view until May 14th.

Paintings by Harriet Blackstone and water colors by N. Dirk were on view at the Grace Horne Gallery until May 19.

The Guild of Boston Artists has opened its annual Spring Show of Work by members with a numerous representation. On the lower floor are oils and in the upper gallery water colors and prints.

An outstanding contribution is the portrait of the architect William T. Aldrich and son by Charles Hopkinson.

Portraits and figures feature strongly. Among them are canvases by Leslie Thompson, Frederick E. Wallace, Alden Ripley, Howard E. Smith, Alice Sohler, Ruth Anderson, Mary Brewster Hazelton, Marie D. Page and Gertrude Fiske. Decorative panels are by R. H. Ives Gammell and Arthur Spear.

Among the landscapists are Charles Curtis Allen, Aldro Hibbard, Amy Cabot, Frank W. Benson, Charles Woodbury and Stanley Woodward. There are flowers by John Sharman and Edmund C. Tarbell, and a painting of a window and cat by Lilla Cabot Perry.

Richard Recchia's bust of A. Piatt Andrew is shown together with that by Frederick W. Allen of Bernard Keyes, while among other sculptures is the one of a bather by Philip Sears.

Among the water colors John Lavalley's contributions are well-chosen. Charles Curtis Allen appears to excellent advantage; and there are flowers by Mrs. Motley. Other water colorists are Harry Sutton, Jr., Henry Rice, Sears Gallagher, Dwight Blaney, Mrs. Murphy, Philip Little. Pencil drawings are by Mrs. Hale and etchings are by Howard Smith, Hornby, Wales and Gallagher.

Portraits are prevalent in other exhibitions. The work of M. Alfred Jonniaux

of London and Paris and now of Boston remains on view at Doll and Richards while Jacob Binder is showing portraits at the Boston City Club.

The custom prevailing among Boston collectors of lending masterpieces from their collections to the Museum of Fine Arts for summer exhibition is again carried on. The Museum has received recently Rubens' superb portrait group, "Rubens' Master and His Wife"; Francesco di Giorgio's "Madonna and Child," lent by Mr. Edward Jackson Holmes, and Quinten Massys' "Cardinal Before a Death's-Head," lent by Mr. Francis Shaw.

The drawings by John S. Sargent that have attracted many visitors and art students throughout the year, will be removed from the walls of the Renaissance Court of the Museum of Fine Arts, Boston, about June 10 to make way for an exhibition of paintings and small sculpture by Massachusetts artists under the auspices of the Copley Society of Boston. The exhibition will open June 15 and continue through July.

BALTIMORE

Baltimore will delve into its store of old furniture, silver, portraits and even curtains to contribute to the Colonial exhibition planned by the Friends of Art for the first three weeks in June. For the exhibition the Johns Hopkins Faculty Club has given the old Carroll house, Homewood. Furnishings will be cleared from the house and replaced by authentic pieces of the period typified by the building itself. It is the purpose of the Friends of Art to present in Homewood a picture of Colonial beauty, to display some of the city's best antiques in a proper setting. Articles will be chosen for their historic interest as well as for their period importance. The exhibition is attracting attention by reason of the wealth of Colonial articles the committee expects to present. A number of sources will contribute to the collection.

The most imposing of the current exhibits at the Museum are the pictures by members of the Boston Guild of Artists, the most interesting the miniatures by Miss Margaretta Cope; the most inconsequential the posters for St. John's Colonial Day; the most striking the bronze busts by Paul Paulin, says A. D. Emmart in the Baltimore Sun.

The members of the Boston guild whose things are on view here are all good craftsmen if one accepts that word in its simplest sense. Here one finds devotion to old themes and, what is more, to old themes treated in an old manner. A storm cloud, a portrait of the artist's mother, a still life, and so on—all represent the usual material handled in the usual way. The Bostonians, in a majority of cases, seem unconcerned with perception. Their whole emphasis is on putting the paint on the canvas.

Humor and intensity both in conception and treatment are lacking. Because they are so frail the pictures cannot take any notable place in life or even bid for it.

Miss Cope's small work has a charm that many will feel. It too has an appeal as being nice craftsmanship and as a thing which is outside the range of ordinary picture painting. It is somewhat more open in execution than the conventional miniature and it makes more of suggestion and a kind of mistiness of expression.

You can, I believe, see her at her best, artistically, in the portrait of Edward Lucas White, of Porter Cope, of Mrs. Bunting, of Dr. Jonas Friedewald and in the sensitive pencil drawing of Myrtle L. Wade. Her work in the portraits of Dr. Claribel Cone and Louis Rosenthal is also worthy of attention.



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Detroit is fortunate in having, among other examples of Asiatic art, the Japanese print collection of Mr. and Mrs. Julian H. Harris. This collection, containing more than a hundred items, representing most of the great masters of the color prints, has been loaned by Mr. and Mrs. Harris to the Detroit Institute of Arts, and an exhibition of 18 selected examples has been hung in the Japanese room (Gallery 23).

As an aid to the students and to others interested in the prints, Benjamin March, the curator of Asiatic art, has prepared from the catalog of the Harris collection, by F. Gookin and from other sources, a full description which will be available to visitors in this gallery during the exhibition. The prints in the Harris collection are noted for their fine state and good condition, and by their temporary addition the still meager collection of Japanese art in the Institute is handsomely augmented.

A group of XVIIIth Century English portraits is now on view at the John Hanna Galleries, 100 Jefferson Avenue east. These portraits are included in an exhibition of XVIIIth and XIXth century English and Dutch masterpieces from the London Galleries of Williams and Sutch, being shown under the personal direction of Leslie Lewis of London, who brings the pictures to Detroit.

Of more than passing interest is a fine Beechey; a portrait of Katherine Countess of Moreton, from the collection of the Earl of Moreton, Edinburgh.

Gainsborough is represented by a portrait of Captain Sharpe, a young English army officer, while Sir Joshua Reynolds is seen in a portrait of Frederick Frankland.

By John Opie is the delightful picture of the handsome Mrs. Dobree, the wife of a famous English banker.

Among the landscape pieces in the exhibition are an unusually fine example of Joseph Israels, a landscape in pastel by L'Hermite, an interesting Daubigny and a harbor scene by Boudin.

A group of pleasing Dutch landscapes by Koekoek is also included in the exhibition.

KANSAS CITY

Due to a typographical error the important notice from Kansas City published in THE ART NEWS of May 12 was credited to the *Kansas City Star* instead of the *Kansas City Journal-Post*.

INDIANAPOLIS

The final session of the thirty-fourth annual convention of the Western Arts Association was held recently in the Riley room in the Claypool hotel. An address was delivered by Frank D. Slutz, director of the Moraine Park School at Dayton.

The displays at the Armory and at the John Herron Art Institute revealed the tremendous activity manifested in all branches of art by the schools of the nation. There are evidences here and there that ancient cut and dried methods still are being used but these old fashioned clews are few and far between. For the most part the work seems to have been fostered by instructors keenly aware of modern thought and ideals. Miss Mary Putnam, a teacher at Highland Park high school in Michigan, a graduate of the Parsons school, has been able to instruct her senior high school classes in the simpler phases of dynamic symmetry as an aid to designing.

The Herron Art School scholarship classes and the Teachers' College supplied exhibits that enabled visitors to realize the very comprehensive system for art education and instruction that slowly and laboriously has been constructed in Indianapolis. The local schools carried their banner of achievement in the front rank of the Western Arts show along with St. Louis, Des Moines, Highland Park, Michigan, Kirksville, Missouri, and Cincinnati. Only those who witnessed the exhibitions fully can realize the impression of vigor rising from them. It might be said that nothing of a more encouraging nature ever entered the gates of Indianapolis than the display of American grade and high school art held in honor of the convention of the Western Art Association.

The Pettis Gallery show of works by Lawrence McConaha is comprised of twenty-four oils and six pastels. The exhibition contains a number of snow pictures, painted at different times of day. Among these are "Cedars," "A New Snow," "Day's End," "Winter Evening," "Silent Stream" and "Edge of the Woods." Among the autumn scenes are "Study in Sunlight," "Gold and Orange," "October Afternoon," "Indian Summer," "Lingering Leaves," "Autumn Haze" and "Woods Interior." Other titles of oils are "After a Shower," "Nearing Spring," "Gray Day," "Across Country," "A Sketch," "Summer Evening," "Sunset" and "Sunglow." The following are titles of the pastels, in which medium the artist does strong work: "The Cloud," "Campers," "Nearing Spring," "Quiet Woods," "Lick Creek" and "Wheat Field."

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Anderson Galleries, 489 Park Ave.—

Arden Gallery, 460 Park Ave.—Exhibition of Garden sculpture.

The Art Center, 65 East 56th St.—Permanent exhibition by Mestrovic.

Babcock Galleries, 5 East 57th St.—Exhibition of paintings, watercolors and etchings by American artists through summer.

Belmont Galleries, 137 East 57th St.—Primitives, old masters, period portraits. Exhibition of modelled pottery by Stella R. Crofts through June.

Bonaventure Galleries, 536 Madison Ave.—Autographs, portraits and views of historical interest.

Paul Bottenweiser, 489 Park Ave.—Paintings by old masters.

Bourgeois Galleries, 691 Fifth Ave.—Fine paintings.

Brummer Gallery, 27 East 57th St.—Works of art.

Butler Galleries, 116 East 57th St.—Exhibition of decorative paintings through May.

Daniel Gallery, 600 Madison Ave.—Exhibition of paintings by a group of modern artists.

De Hauke Galleries, 3 East 51st St.—Modern Paintings.

Down Town Gallery, 113 West 13th St.—Exhibition of "art for everybody" until June 10.

A. S. Drey, 680 Fifth Ave.—Antique paintings and works of art.

Dudensing Galleries, 5 E. 57th St.—Exhibition of paintings by Agnes Tait, Jo Cantine and Jean Paul Slusser until June 6.

Durand-Ruel Galleries, 12 East 57th St.—French paintings.

Ehrich Galleries, 36 E. 57th St.—Exhibition of old masters and table decorations.

Fearon Galleries, 25 West 54th St.—Old masters and XVIIIth century English paintings.

Ferargil Galleries, 37 E. 57th St.—Fourth Annual Exhibition of Garden Sculpture.

Gainsborough Galleries, 222 Central Park South—Old Masters.

Gallery of Living Art, 100 Washington Square East.—Permanent exhibition of progressive XXth century artists.

Grand Central Galleries, 6th floor, Grand Central Terminal.—Founder's Exhibition from June 5 to September 29.

P. Jackson Higgs, 11 E. 54th St.—Works of art.

Holt Gallery, 630 Lexington Ave.—Exhibition of contemporary American art through May.

Kennedy Galleries, 693 Fifth Ave.—Exhibition of prints by living American artists.

Thomas Kerr, 510 Madison Ave.—Antiques.

Keppel Galleries, 16 E. 57th St.—Miscellaneous exhibition of etchings during summer.

Kleinberger Galleries, 12 E. 54th St.—Ancient paintings.

Knoedler Galleries, 14 E. 57th St.—Exhibition of engraved portraits of historical personages until June 1.

Kraushaar Galleries, 680 Fifth Ave.—Exhibition of American artists.

John Levy Galleries, 559 Fifth Ave.—Old masters.

Lewis and Simmons, Heckacher Bldg., 730 Fifth Ave.—Old masters and art objects.

Macbeth Gallery, 15 E. 57th St.—Spring exhibition of American paintings.

Metropolitan Galleries, 578 Madison Ave.—American, English and Dutch paintings.

Metropolitan Museum, 82nd St. & Fifth Ave.—Woodcuts in chiaroscuro and color, William Blake watercolors and toiles de Jouy through May.

H. Michaelian, Inc., 20 W. 47th St.—Oriental rugs, antique tapestries.

Milch Galleries, 106 W. 57th St.—Special summer exhibition of paintings, watercolors, sculpture, color woodblock prints and etchings by leading American artists until the end of June.

Montross Gallery, 26 E. 56th St.—Exhibition of pictures by contemporary American artists until June 2.

National Society of Women Painters and Sculptors, 17 East 62nd St.—Small picture exhibition until June 9.

New Art Circle, 35 W. 57th St.—Summer exhibition.

Newhouse Galleries, 11 East 57th St.—Exhibition of paintings by American masters until June 9.

Newton, Arthur U., 665 Fifth Ave.—Old and modern masters.

Frank Partridge, 6 W. 56th St.—Exhibition of old English furniture, Chinese porcelains and panelled rooms.

Ralston Galleries, 730 Fifth Ave.—Old masters.

Rehn Galleries, 691 Fifth Ave.—Group exhibition of American paintings through May.

Reinhardt Galleries, 730 Fifth Ave.—Exhibition of modern French paintings.

Schwarz Galleries, 517 Madison Ave.—Miscellaneous marine paintings for month of June.

Scott & Fowles, 680 Fifth Ave.—XVIIIth century English paintings and modern drawings.

Jacques Seligman Galleries, 3 East 51st St.—Paintings, tapestries and furniture.

Messrs. Arnold Seligman, Rey & Co., Inc., 11 E. 52nd St.—Works of art.

Silberman Gallery, 133 East 57th St.—Paintings, objects of art and furniture.

Valentine Gallery of Modern Art, 43 East 57th St.—Summer exhibition until July 1.

Van Diemen, 21 East 57th St.—Paintings by old masters.

Vernay Galleries, 19 E. 54th St.—Collection of English mirrors of the late XVIIth and XVIIIth century. Also several sets of wall lights.

Weyhe Gallery, 794 Lexington Ave.—Group exhibition by Ardth Bonge, Kent Crane, B. J. Nordfeldt, Lue Osborne, William Simmons, Jessie Warneke and Egmont Arens until June 1.

Yamanaka Galleries, 680 Fifth Ave.—Works of art from Japan and China.

Howard Young Galleries, 634 Fifth Ave.—Selected group of important masters.

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